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CALIFORNIA ARTS & ARCHITECTURE

Vol. 49+51 Jan-Dec 1936



Freedom of Space

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JANUARY, 1936

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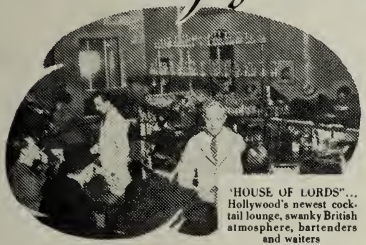
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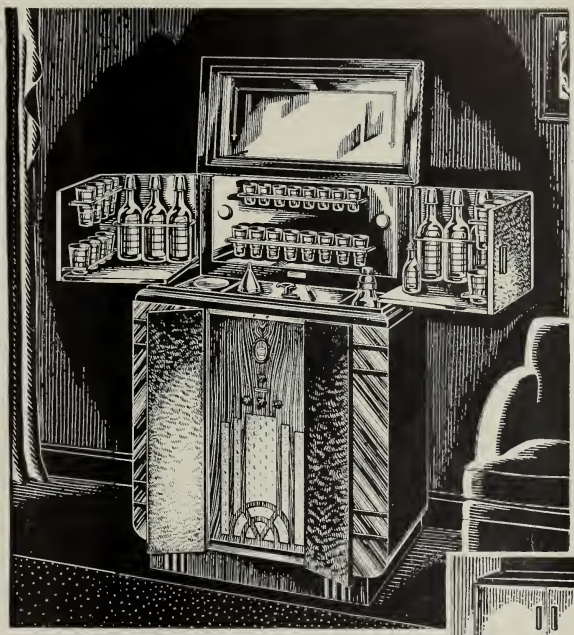
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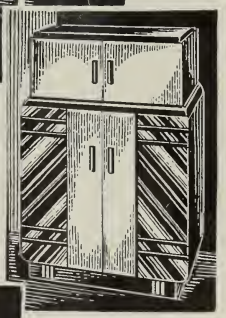


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Editorial

FOR many years we who have lived long in California have been unconsciously struggling to express our love of life and beauty in some form or another. We have started winter celebrations, Mardi Gras, student balls, and what not, but they all have failed of fulfillment in the task in clean, ecstatic and artistic expression. Many years ago we had the Quatres Arts Ball, then the Beaux Arts Ball, followed by many others, but they all seemed to lack something or, perhaps, had too much of that something that borders on the bacchanalian revel, to last.

Four years ago the San Francisco Art Association inaugurated the celebration they have named the "Parilia." Each year it has grown in beauty and exhilaration so that it seems we have at last struck the proper note. Under the direction of an architect trained in the creative arts the pageant has grown in beauty and splendor. With the assistance of an art director and a production director, each with broad experience in his line, the spectacle has become a vast and beautiful production. Now comes the fourth Parilia, which promises to outdo anything of the past.

The Fourth Parilia will be known as the Cambodian Ball during which the theme "The Retribution of the Seven Headed Cobra" will be the framework for the "Fall of Angkor Vat." If you cannot find Tim Pflueger, the General Director, in his office you will probably locate him in a pile of volumes on Javanese, Burmese, Siamese and Cambodian architecture somewhere in the library. If you try to talk with Billy Smith you will not get anywhere unless you have a Cambodian accent. As for Lucien Labaudt, he always had an accent, anyhow. But with these three directing this Cambodian affair I doubt if anyone who sees it will soon forget its elaborate beauty.

But it is not alone these three constituting the Parilia Committee that assures a repeated success. Such men as Arthur Brown, Jr., Kenneth Kingsbury, Templeton Crocker, Florence McAuliffe, William Gerstle and John F. Neylan are behind them with the invaluable advice born of world travel. If that is not sufficiently convincing, read this list of participants elsewhere in this magazine. Yes, it looks as if we were at last on the right track.

ARTISTS MAKE MERRY

AT the Beaux-Arts Ball of the Los Angeles Art Association on December 31 "A Night in Venice" was the theme. Count Frederic Thorne-Rider was general chairman of the ball which was held in the Exposition Center Auditorium. Episodes were the "Coronation of the Doge," by the Southern California Chapter of the American Institute of Architects; "In Titian's Studio," by the California Art Club and other art groups; "Scenes on the Rialto," by the Shakespeare Foundation with R. D. McLean; "The Wedding of the Sea," by the Hollywood Symphonic Ballet; and "Barcarolle Belle Nuit," with Lazar S. Samoiloff director, Ariel Millais choreographer, and Pryor Moore orchestra director. While lacking the pageantry found in San Francisco and New York this first effort was well attended and with greater cooperation and more experienced direction next year's Ball should be the high spot of the season.

GO SLOW WHEN YOU GO MODERN

LE CORBUSIER'S statement in 1923 that " a house is a machine for living in" is as misleading as the statement that all men are created equal. All men are created with equal rights (if they can get them) and a house can be made a machine for living if anyone wants to live in a machine.

Inspired by Le Corbusier's early radical statements many poorly trained architects began trying to go him one better. The result has been a reaction that may lead to a long delay in adopting what is good in the modern movement, and there is much of that.

CALIFORNIA ARTS & ARCHITECTURE

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OUR CRUEL EXTRADITION LAWS

A MEXICAN, who seemed to have developed a penchant for movies and murder, was deported four times. On the occasion of his fifth capture out of bounds he registered a loud complaint over the rough, unkind and inhospitable treatment he had received. To the judge he made it plain, without mincing words, that if this sort of treatment was going to be dealt to those who show their love of our fair country he wouldn't come back again. But judges, as a class, are skeptical. To avoid the possibility of the Mexican not keeping his word, the judge gave him ten years. Perhaps feeding him is cheaper than giving free rides, but it seems a little hard on the taxpayers.

HIS DEEDS WILL LIVE

IT is with deep regret that we record the passing of John Parkinson, one of America's most successful architects. Coming to California in 1883 Mr. Parkinson was well known for his interest in the civic progress of the southland. With his son, Donald Parkinson he designed many of Los Angeles public buildings. Mr. Parkinson was associated with John C. Austin in the design of the Chamber of Commerce Building and with Mr. Austin and Albert C. Martin in designing the Los Angeles City Hall. In 1922 Mr. Parkinson served as president of the State Board of Architecture and members of his own profession will miss his always generous advice and counsel.

THE CALENDAR

Music + Art + Clubs + Sports + Announcements

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

LECTURE COURSE, covering events of the day, is presented at the Community Playhouse, Pasadena, California, Monday afternoons at 4:15 o'clock. Forthcoming dates and speakers are:
Jan. 6, Bruno Roselli, "Abyssinia vs. Italian and French Somaliland".
Jan. 13, Nathaniel Peffer, "Must We Fight in the Far East"
Jan. 20, John T. Flynn, "What Will We Do About Profits".
Jan. 27, S. Miles Bouton, "Life Under Nazi Rule".
Feb. 3, Ludwig Lewisohn, "The Jew and the World".
Feb. 10, Amelia Earhart, "Adventures in the Air".

PACIFIC GEOGRAPHIC SOCIETY presents Rear-Admiral Richard E. Byrd, January 30, at the Shrine Auditorium, Los Angeles, California, and at the Civic Auditorium, Pasadena, California, January 31. Admiral Byrd relates his experience and discoveries, illustrated by motion pictures, of his second expedition to Antarctica. Admiral Byrd will also appear at the Russ Auditorium, San Diego the afternoon and evening of February 1.

THE MODERN FORUM offers John Masefield, poet laureate of England, January 13, at the Philharmonic Auditorium, Los Angeles, California.

CAROLYN E. WARE announces a course of six lectures on the outstanding international problems of the day at the Hotel Vista del Arroyo, Pasadena, California, by Syud Hossain, Friday evenings at 8:15. The subject discussed, January 10, is "The Psychology of Hitlerism".

WORLD AFFAIRS ASSEMBLY holds the thirtieth dinner function of the fifth annual series, Saturday, January 25, at the Hotel Vista del Arroyo, Pasadena, California. Dr. Rufus B. von KleinSmid is chairman of these events.

COMMUNITY FORUM, under the auspices of Mills College, California, is held the first and third Mondays of each month at Science Hall. Problems of the day are discussed.



Leonide Massine in "Scherazade", one of the most popular numbers of the Monte Carlo Ballet Russe, which opens an engagement at the Memorial Opera House, San Francisco, January 13. The Ballet Russe gives eleven performances at the Philharmonic Auditorium, Los Angeles, January 24 to February 1.

MUSIC

By H. R. STEVENSON

DECEMBER, as befits the climactic month of the entire year, was glamorous in California, with events and offerings. One event, of a very particular significance, was that in commemoration of a half century of notably rendered service in the cause of art by that Grand Young Man of Southern California, L. E. Behymer. Held at the Hotel Biltmore, the affair was attended by some five hundred devotees of the Muse of Music and her sister arts, most of the assembled company coming from Los Angeles, Hollywood and near-by points but many—in deference to the occasion and in tribute to "B," from farther afield.

As fair samples from "B's" veritable Pandora's Box, in December Los Angelenos were presented with such glittering gems as: the concert of young Felix Abcede, December 10, (Josef Borissof trained); the Tetley—Kardos piano recital in the Biltmore music room on the evening of the 12th; and the dance—musico recital of Ted Shawn and his group, December 17.

We say "dance-musico," remembering Jacques Dalcroze in his "Education, Rhythm and Music" develops the thought that the art of music and that of the dance are, in principle, so closely related as to be practically one and the same. And certainly, the further Dalcrozian belief that the body, rightly attuned, is itself a musical instrument seems convincingly to have been shown by Ted Shawn and his men.

And though Jess Meeker, composer-pianist, was almost hid in the wings as he poured out the accompaniments, let him here and now be hailed forth from his hiding place and made conspicuous, for in him we had both the interpretative and creative co-generator of those beguiling rhythms to which Ted Shawn and his male ensemble now individually, now collectively, danced.

The human form, even though it be a mere male one, is after all not hard to look at—not when so effectively and tellingly used in the dance by artists like Shawn, McCormack, Mumaw, Overlees, Landers and the balance of Shawn's company.

We of the male species thank you, Mr. Shawn! We didn't know that beauty of form, beauty of movement, beauty of repose could possibly be for us. We had thought such things were for the ladies only. Now, thanks to *you*, Mr. Shawn, we have been shown and know better.

Taking a bird's eye view of musical enterprise throughout the state we find it to be—and increasingly so—just that. Enterprise is right! One of the significant trends is the ever greater amount of participation in California in the actual *making* of music, rather than its vicarious enjoyment, through letting "George" or "Gorgeous" do it. This is musical health. And the quality is characteristic of California music, very much so.

The newly organized Los Angeles Civic Chorus performed impressively December 21 under the direction of J. Arthur Lewis, lending its some three hundred and fifty voices to a most capable performance of Praise God and Extol Him by Harvey Gaul, Campique de Noel by Adolph Adams, Pietro Yon by Gesu Bambino, and the traditional numbers, Fairest Lord Jesus and the First Noel.

Mr. Lewis' aim is for one thousand voices. Having been director of Olympic Games chorus in 1932, it is his desire, it would seem, to deal with choruses along Olympian lines. Ultimate realization of so laudable a purpose, there can be no denying,—not in Los Angeles! The rehearsals are Monday nights at Echo Community Center—come on singers! Let's get that "1000" for Mr. Lewis!

A similar organization has been formed at Long Beach under the direction of Rolla Alford. Sunday afternoon, December 15, at San Pedro, they gave the Messiah, in conjunction with the Long Beach Municipal Band, batoned by Herbert L. Clarke. Following performances of the Messiah were presented in the Long Beach Municipal Auditorium, December 22 and December 29.

San Francisco, not to be outdone, has her Municipal chorus under Mr. Hans Leschke, which gave Handel's masterful oratorio in the San Francisco Civic Auditorium December 17.

And so it goes. But the big enterprise is the Inter-allied Arts Festival for 1936, general chairmanned again by Mrs. Grace Widney Mabee, who, it happens, is also the originator of the idea. Book of rules, etc., may be secured from the Women's Community Service Auxiliary, 324 Chamber of Commerce Building, Los Angeles. The last day for registration is April 15, 1936.

A more immediate musical enterprise, which falls neither precisely into the category of the amateur nor of the professional is the commencement of

(Continued on Page 28)

UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles, announces that, opening January 6, courses ranging from the history of architecture to architectural engineering round out the thirty-two classes in architecture.

LILLIAN M. PHILLIPS and Aline Barrett Greenwood are both well known and appreciated in San Francisco in their discussions of national and international affairs. Under the heading "World News and Current Views" Miss Phillips presents a monthly series at the Fairmont Hotel, the second Wednesday in the month. Aline Barrett Greenwood analyzes world affairs and reviews new books at the Hotel St. Francis, the second Monday in the month.

ALLIED ARTS GUILD, Menlo Park, California, sponsors a series of talks by well known lecturers, covering politics, literature, drama, and the arts.

ORANGE COUNTY FORUM is held at the High School Auditorium, Fullerton, California, is sponsored by citizens of the county, and the speakers are lecturers and educators of note.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION reopens at Balboa Park, San Diego, California, February 12. The grounds will be extensively landscaped, with additional plots of flowers and many added beauties.

LOS ANGELES TURF CLUB has completely remodeled, beautified and enlarged the track at Santa Anita, Arcadia, California. The racing season opened December 25, and continues for fifty-eight days.

WINTER SPORTS programs opened in northern and southern California the middle of December. Mount Shasta, Tahoe, Truckee, Mineral, Lake Arrowhead, Cisco, Calaveras Big Trees, Big Pines, Camp Baldy, and Yosemite all announce interesting events, with Yosemite offering the most elaborate. The new Tyrolean Ski House was dedicated at Yosemite, December 15, and the park ice rink was opened. The new ski house follows the European plans, containing a large lounge and porch, rooms for waxing skis, dressing, as well as a dining room and kitchen. It is located just off the new Glacier Point road at Badger Pass, and is used as headquarters by the Yosemite Ski School.

WINTER SPORTS CARNIVAL, sponsored by the Junior Chamber of Commerce of Los Angeles, is scheduled for January 25-26 at Big Pines. The events include competitive ski jumping in all classes; cross country races; competitive skating events; intercollegiate events; ice hockey and snowshoe races.



Trudi Schoop heads her own Comic Ballet at the Opera House, San Francisco, for an engagement beginning January 31. This amusing group of artists opens an engagement at the Philharmonic Auditorium, Los Angeles, February 4.

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EVENTS of interest, including Author's afternoons, lectures and readings are a part of the winter program at the Paul Elder Gallery, 239 Post Street, San Francisco, California.

SKATE AND SKI CLUB, Mrs. Edison Holt, president, holds its meetings on Monday evenings at the San Francisco Ice Rink, with frequent migrations into the high Sierras to ski and toboggan.

POLO is a perennial sport at the Riviera Country Club every Sunday at 1:30 p.m. The route from Los Angeles is out Sunset Boulevard toward Santa Monica.

PALAIS DE GLACE, Los Angeles, is the home of the intercollegiate ice hockey league with games scheduled for every Saturday night.

ALINE BARRETT GREENWOOD continues her penetrating and entertaining reviews on current topics the morning of the third Wednesday of each month of the winter season at the Shakespeare Clubhouse, Pasadena. Miss Greenwood also reviews the latest books and plays of moment. The current date is January 15.

AT HOTEL HUNTINGTON, the third Tuesday of each month, Mrs. Jack Vallely links the books of the day with current events in interesting discussions. At Hotel Vista del Arroyo, Pasadena, the first Thursday of each month, fiction, poetry and drama are discussed by Virginia Cole Pritchard.

INTERNATIONAL BALL, honoring foreign consular services and sponsored by the University of International Relations, is held January 11 at the Biltmore Hotel, Los Angeles.

THE PARILIA, the annual art ball of San Francisco, sponsored by the Art Association, is announced for February 7 at Exposition Auditorium, Civic Center. The general subject of the pageant and ball relates to Cambodia between the 8th and 12th centuries, with the theme based on the legend of "The Retribution of the Seven Headed Cobra." The title of the pageant is "The Fall of Angkor-Vat."

THE NAVY BALL, representative of the Army and Navy of the United States, is held January 25, in the Blue Room and lounge of the Biltmore Hotel, Los Angeles.

MOTION PICTURE FORUM meets at the Auditorium of Bell and Howell, 716 North La Brea Avenue, Hollywood, California. The forum is held and meetings designed for the benefit of users of motion picture cameras, a discussion of their problems, and the showing of recent films made by these amateurs. Further information may be obtained from Walter Evans, Secretary.

MUSIC

MUSICAL ASSOCIATION of San Francisco, Mrs. Leonora Wood Armsby, managing director, announces the opening of the symphony season, Friday afternoon, January 10, with Pierre Monteux, conductor. There will be ten pairs of concerts, at two-week intervals. Among the soloists are Jascha Heifetz and Mischa Elman, violinists; and Myra Hess and Jose Iturbi, pianists.

PHILHARMONIC ORCHESTRA, under the auspices of the Southern California Symphony Association, continues the winter season of concerts. The Saturday evening concert, January 4, is conducted by Henry Svedrofsky. Otto Klemperer returns from New York to resume the baton for the fifth pair of concerts, January 9 and 10. Joseph Szigeti, Hungarian violinist, is the soloist on the Saturday night concert, January 18. All concerts are held at the Philharmonic Auditorium, Los Angeles.

THE ART COMMISSION of San Francisco presents the San Francisco Symphony Orchestra, Pierre Monteux, conductor, in a series of ten municipal concerts at the Civic Auditorium. The dates are January 14, 21 and 28, February 4, 18 and 25, March 16, 24 and 31, and April 14. The soloists are Josef Szigeti, violinist; Igor Stravinsky, pianist; Grete Stueckgold, soprano; Lotte Lehmann, soprano; Alexander Brailowsky, pianist; Albert Spalding, violinist. Also a municipal chorus of 300. Guest conductors are Alfred Hertz, Hans Leschke and Igor Stravinsky.

UNIVERSITY OF CALIFORNIA, Berkeley, presents three concerts by the San Francisco Symphony Orchestra on Sunday afternoons. The conductor is Pierre Monteux and the dates are January 26, March 15, and April 5. The soloists are Grete Stueckgold, soprano; Alexander Brailowsky, pianist, and Myra Hess, pianist.

YASCHA BOROWSKY, violinist, appears in recital at the Philharmonic Auditorium, Los Angeles, Saturday night, January 11. With his International Quintet Borowsky synchronizes color with his music. A curtain permitting the filter of light rays is used and the audience not only hears the music but sees the effect in lights on the curtain.

MAX DONNER, violinist-composer, has formed a Hollywood Sinfonietta for educational development musically. The group meets each Wednesday night at 1738 Ivar Street, Hollywood, California, and will give a concert later in the season.

GUIDO CASELOTTI presents his advanced pupils and the Caselotti Opera Study Chorus in recital, January 27, at the Municipal Auditorium, Long Beach, California.

L. E. BEHYMER offers varied programs during the month. The Vienna Boys' Choir is heard January 7; Grete Stueckgold, soprano, appears in concert recital, January 14, followed by Jose Iturbi, pianist, January 21. The Monte Carlo Ballet Russe opens an engagement of eleven performances, January 24, with a repertoire of old and new favorites. These programs are given at the Philharmonic Auditorium, Fifth and Olive, Los Angeles, California.

NOACK STRING QUARTET, composed of members of the Los Angeles Philharmonic Orchestra, present the first of a series of Friday evening concerts, January 10, at the Pacific Institute of Art, 3189 Wilshire Boulevard, Los Angeles.

PERCY GRAINGER, pianist and composer, is heard January 16, at the Philharmonic Auditorium, Los Angeles, in the Merle Armitage course. On January 17, at the same place, Mr. Armitage presents Garbousova, woman 'cellist.

CHAMBER MUSIC SOCIETY of Los Angeles, Mrs. Cecil Frankel, president, continues the season of five monthly concerts at the Hotel Biltmore, Los Angeles. A resident artist group appears January 17; the Hart House String Quartet, February 14; the Pro Arte String Quartet, March 27, and the Barrere-Salzedo-Britt ensemble, April 24.

COLEMAN CHAMBER CONCERTS, originated by Alice Coleman Batcheldr, are celebrating their thirtieth season by presenting a series of jubilee concerts at the Community Playhouse, Pasadena, one each month, Sunday evenings at 8:15. The January concert presents the Hungarian violinist, Joseph Szigeti. In February the distinguished Canadians, the Hart House String Quartet are the visiting artists.

SAN FRANCISCO CHAMBER MUSIC SERIES, Carolyn E. Ware, manager, offers the Hart House String Quartet, February 4, at the Community Playhouse, 609 Sutter Street, San Francisco.

ORATORIO SOCIETY of Los Angeles, with the Los Angeles Philharmonic Orchestra, presents five choral works at the Philharmonic Auditorium, Los Angeles, this winter. Scheduled for production are Bach Cantata, January 9-10; Brahms Requiem and Brahms "Song of the Fetes", January 23-24; Mendelssohn's "Midsummer Night's Dream", February 5-6. John Smallman is the director of the Society.

CLINIC AUXILIARY of the Pasadena Hospital presents the Vienna Boys' Choir at a benefit performance, January 9, at the Civic Auditorium, Pasadena.

ELMER WILSON CONCERT COURSE offers two artists in January at the Civic Auditorium, Pasadena, California. Grete Stueckgold, soprano, is heard January 16, and Jose Iturbi, pianist, composer and conductor, appears January 30.

CLAREMONT COLLEGES ARTIST COURSE present concerts in Bridges Auditorium on the campus during the winter season. The Los Angeles Philharmonic Orchestra, under the direction of Otto Klemperer, is heard January 20. The San Carlo Opera Company is the attraction, February 6.

COMMUNITY OPERA ASSOCIATION of Riverside, California, under the direction of Marcella Craft, is staging six operas at the Junior College Auditorium, this season. "Tiefland" is scheduled for January. The double bill, "Cavalleria Rusticana" and "Pagliacci" will be given in March, while "L'Elisir d'Amore" concludes the season in May.

CIVIC ORCHESTRA of Pasadena, under the direction of Reginald Bland, continues the series of concerts at the Civic Auditorium. The two next concerts are given, January 4 and February 8. Recent audiences have been so large as to necessitate giving the concerts twice, once on Saturday evening, and repeating the performance the following Sunday afternoon.

MARY V. HOLLOWAY presents a series of concerts at the Women's Athletic Club, Los Angeles, featuring resident artists. Henry Schwab, violinist, and John Crown, pianist, appear January 10; Mary Teitsworth, soprano, and Marguerite Bitter, pianist, are presented February 13, and the third concert, scheduled for March 12, brings Leslie Brigham, baritone, and Raymond McFeeters, pianist.

CHAMBER OPERA COMPANY, directed by Dr. Ian Alexander, presents three operas in Oakland and four in San Francisco. "Tales of Hoffman" is heard, January 21, at the Veterans' Auditorium, San Francisco; and on February 6, "Marriage of Figaro" is given at the same place.

SINFONIETTA CONCERTS, presented by the Sinfonietta Orchestra, directed by Giulio Minetti are a unique institution in San Francisco. The orchestra specializes in compositions written for a small ensemble and various groups of instruments, including brasses, woodwinds, strings and their combinations. The next dates are January 7 and February 11.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, continues the policy of producing two plays per month, each running two weeks. The new bill opens on Tuesday evening, is continuous with the exception of Sunday and Monday. Matinees are on Saturday unless otherwise announced. Gilmor Brown is supervising director. Attractions are:

To Jan. 11, "Noah" by Andre Obey. An unusual treatment of the Biblical story. Special matinees, Jan. 1-2-3.

Jan. 14-25, "Yellow Jack" by Sidney Howard. Dramatic history of man's fight against malaria.

Jan. 28-Feb. 7, "Royal Street" by Lee Freeman.

Feb. 10-21, "A Glass of Water" by Augustin Eugene Scribe.

THEATER GUILD of San Francisco has rescued the President Theater from oblivion and announce productions there, at intervals, in the future.

LITTLE THEATER FOR PROFESSIONALS, Beverly Hills, California, opens the new season with a new play by John Colton, "Number Nine, Pine Street", the first week in January. Three other plays have been selected for production; they are "The Woman" by William De Mille, "Cadenza" and Ibsen's "The Lady of the Sea". Golda Madden Craig is the president of the organization.

EDWARD ELSNER'S LITTLE THEATER, Beachwood Drive, Hollywood, California, announces "The Scarlet Lady" by Oscar Wilde, January 7-18, with Tennyson's "Idylls of the King", opening January 28.

GATEWAY THEATER, 4212 Sunset Boulevard, Los Angeles, reopens "The Turquoise Matrix" by Ruth Hagin Cole, January 2, to continue through January 25. Francis Josef Hickson is producing-director.

COLLINS THEATER WORKSHOP in the Roosevelt Hotel, Hollywood, California, announces the production of "2002", a fantastic and prophetic prize play, dealing with happenings in the year 2002, after the third World War.

"THIRSTY SOIL", by Raymond Bond, opens at the Bliss-Hayden Theater, Los Angeles, January 2, featuring Maude Allen.

PADUA HILLS THEATER, near Claremont, California, under the direction of Bess A. Garner, presents the Mexican Players in "Mamacita", opening January 1, with a special matinee and evening performance. The play is filled with music, with dancing, and is gay with color.

THE CALIFORNIA THEATER of Altadena is at home at the Recreation Building, corner of Lake Avenue and Mt. Curve, Altadena, California. This group prefers to give plays locally written. The December play, "Women in His Life", was written by Phyllis and Weldon Heald of Altadena, who have collaborated successfully in several comedies.



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WORLD FAMOUS MEN IN THE HIGH SIERRAS

Seated on the log in the foreground, turning to face the camera, from left to right, E. O. McCormick, Vice Pres. Southern Pacific; Senator Gillett of Massachusetts, then Speaker of the House of Representatives; Burton Holmes, lecturer; Dr. Henry Fairfield Osborn, scientist and President of the American Museum of Natural History; Emerson Hough, author of "Covered Wagon". At the head of the table Stephen T. Mather. Back row, left to right, Gilbert Grosvenor, Editor National Geographic Magazine; Mark Daniels, General Superintendent U. S. National Parks; two officials of U. S. Geological Survey, Horace Albright, later Director National Park Service, Ty Sing, famous trail cook, and skipping two whose identities are lost, Peter Clark McFarland, famous author. Seldom have so many distinguished men been gathered at one table in a forest primeval.

BRIEF BIOGRAPHIES

Joseph S. Thompson

THAT Joseph Sexton Thompson is not known as a poet is not so much due to his lack of verse production as the fact that he is Kathleen Norris' brother. To his ready wit a few well controlled chuckles may be heard, but when someone vouchsafes that the speaker is Kathleen Norris' brother a mild roar breaks out. When he delivers an unusually good public address, which he does almost every time he speaks in public, you will hear someone say, "Who was that?" and the reply, "Why, don't you know? That was Kathleen Norris' brother."

Well, we are going to untether his pinions. We have a sheaf of verses by Joseph S. Thompson, many of which we like and some of which are excellent. Unfortunately most of them are too long for our "California Poet's Corner." The one herewith has a humorous twist that is enhanced by its brevity.

Hal E. Roach

HAL E. ROACH, president of the Los Angeles Turf Club, is no green hand when it comes to horse sports. A southpaw polo player, Hal Roach has a long experience behind him with horses.

Born in Elmira, New York, Hal struck out in search of adventure at the age of seventeen. Landed in Seattle and from there drifted to Alaska, spending two years trucking mail. First came to southern California as supervisor of a trucking company operating in the oil fields.

Movies were then in the pioneer stage and Hal broke in as a cowboy for Universal at the magnificent stipend of $25 per week. It proved a lucky venture as he met Harold Lloyd and the two raised enough money to make a one-reel picture that sold for $850. It was the start of two careers. He has directed pictures, written scenarios and is now famous director of two reel comedies and full-length features.

Hal Roach was the prime mover in the organization of the Los Angeles Turf Club to revive horse racing in southern California. He got together the southern California group that merged with the northern California group to make possible the development of Santa Anita Park on "Luc'ky" Baldwin's famous old rancho.

Hal Roach is busy with his own business, as are so many of the prominent stockholders in the Los Angeles Turf Club, and leaves the operations in the capable hands of vice-president and general manager Charles H. Strub. However, he takes a keen interest and is a stickler for the policy of conducting racing on the highest possible plane.

Charles H. Strub

CHARLES H. STRUB, vice-president and general manager of the Los Angeles Turf Club, was better known in sport circles as a baseball magnate. For eighteen years he was chief owner of the San Francisco "Seals" in the Pacific Coast Baseball League. Strub, with his associates, Charles H. Graham and George A. Putnam, became internationally known for the development of outstanding ball players and selling them for record prices. Willie Kamm for $110,000; Paul Waner and Hal Rhyne for $95,000; Jimmy O'Connell for $75,000; Earl Averill and Lefty Gomez for $50,000, were a few of the big deals put over.

Previously Strub had played baseball for Santa Clara and the University of California and in the professional ranks with Oakland and Sacramento. He was a successful practicing dentist with offices in several northern California cities before he sold out to devote his entire time to baseball.

When it was announced that a baseball man was to build and direct Santa Anita Park, the race track followers thought he would have a baseball diamond with batter's cage and the like for the ponies to use. But Strub had long been an enthusiast about horses and knew his way about tracks.

Strub has been sought to handle racing in other parts of the country but prefers to center his interest in Santa Anita Park, where he and his friends are substantial investors.

CALIFORNIA POET'S CORNER

WHICH DRAKE?

By JOSEPH S. THOMPSON

It's almost time to set at rest
A matter that's become a pest.
The question as to which is best:
The sheldrake or the mandrake?

We're all familiar with the shell,
Yet, from it, we can hardly tell
Which of the two of them excel:
The sheldrake or the mandrake.

We're all familiar, too, with man.
And yet, since human life began,
We can't select, by reasoned plan,
The sheldrake or the mandrake!

Some have suggested that they meet
And, on some common ground, compete.
One would, they claim, meet sure defeat:
The sheldrake or the mandrake.

Yet, how oppose? Platform or track?
An impish aphrodisiac
And one whose only word is "Quack",
The sheldrake and the mandrake?

The mandrake is a weed, narcotic.
The sheldrake is a bird, aquatic.
To match them would be idiotic!
The sheldrake and the mandrake!

The sheldrake's plumage arabesque,
The mandrake's human form, grotesque,
Hardly answer to our "Q'est ce que
"C'est? Sheldrake? Ou le mandrake?"

The sheldrake's wife is a merganser,
But that no fowl can out-distance her,
Doesn't help us toward our answer:
The sheldrake? Or the mandrake?

That the mandrake groans a human sound
When someone tears it from the ground,
Does not our mooted point expound:
It's sheldrake. Or it's mandrake.

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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: In the main gallery, an exhibit of oils, large and medium size; in the smaller rooms, sculpture in clay bronze and wood, etchings, prints and water colors.

CORONADO

AINSLEE GALLERIES, Hotel del Coronado: Paintings by American artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by California artists.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: January 6 to 18, Oriental fantasies and charcoal portraits by Keye Luke; January 20 to February 1, desert scenes in oil by George Barker. The exquisite craftsmanship and imaginative concepts of Keye Luke's art is illustrated with the reproduction of his "Kwanyin on the Waves."

ST. FRANCIS ART GALLERY, 6930 Hollywood Blvd.: Beginning January 16, portrait drawings by Lyman Young.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: Pictorial photographs by Sherrill Scheil, Brett Weston and Edward Weston to January 11. January 13 to 25, etchings by Salvador Dali. January 27 to February 8, a group exhibition of oils and watercolors by California artists: Ruth Armer, William Justema, Elise Seeds and Andree Rexroth.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: Oil painting, "Site of Boulder Dam," by Kate T. Cory.

ART CENTER SCHOOL, 2544 W. 7th St.: To January 10, an exhibition of drawings and models used in the production of motion pictures, courtesy of Warner Bros. Pictures, Inc.

BILTMORE SALON, Biltmore Hotel: Throughout January, paintings by Kathryn Leighton.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Ave.: Opening January 10, water colors by Margaret Dobson; sculpture exhibit by Maud Daggett.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: To January 25, second annual exhibition of California contemporary painters. The Foundation's third annual exhibition of California water colors will be held in February.

LOS ANGELES MUSEUM, Exposition Park: Throughout January, exhibition by the Academy of Western Painters, annual international photographic exhibition under the auspices of the Camera Pictorialists, and paintings by Ernest Fiene.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: January 7 to 31, Modern California Architecture, showing Los Angeles contributions to the world of modern architecture, sponsored by the Los Angeles Art Association. Arranged by the Museum of Modern Art, New York, the exhibition consists of drawings, photographs and models of work by Irving Gill, William W. Wurster, A. C. Zimmerman, A. Lawrence Kocher, Albert Frey, Cedric Gibbons, R. M. Schindler, Paul Nelson, Hans Dreier and Richard M. Neutra.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5, except Monday. Near the museum is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Sundays, 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: January 6 to 18, paintings by Charles J. Bensco. January 4 to 18, rocky mountain landscapes by Louise Richards Farnsworth

FRANCES WEBB GALLERIES, 2511 West Seventh St.: Announce four one man shows: January 1 to 15, Everett L. Bryant; January 15 to 31, Kasemir Korybut; February 1 to 15, Beryl Ireland; February 15 to 29, Fredric Johnson.

ZEITLIN'S BOOK SHOP, 614 W. Sixth St.: Opening January 10, exhibition of local water colors.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Throughout January, Ten Years of Painting by Paul A. Schmitt, chosen as "Guest of Honor" during the Annual Exhibition in March, 1935.

PASADENA

SOUTH PASADENA PUBLIC LIBRARY, El Centro Ave. at Diamond St.: Throughout January, Los Angeles Art League.



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MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To January 22, Mills Collection Western Painters, in the main gallery; in the black and white print room, Greek vase-painting reproductions. January 26 to March 4, memorial exhibition of the Prentiss N. Gray collection of Guatemalan textiles, in the main gallery. In the print room, William S. Rice through February 19. February 22 to March 15. Wilson etchings.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: New exhibition being arranged by Director Reginald Poland in connection with the reopening of the California Pacific International Exposition February 12.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Applied arts and handicrafts.

THE ART CENTER, 730 Montgomery Street: To January 11, water colors of the Bay Bridge by George Post.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: Members' group show.

CHILDREN'S GALLERY, 465 Post St.: School work, elementary grades.

COURVOISIER, 480 Post St.: French, English, and American water colors.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Opening January 3, an exhibition of contemporary prints, a gift of Mr. Albert M. Bender. Opening January 7, work by the art students of Mills College, and January 14 wood-cuts by Hiroshige from the collection of Mr. G. P. Wynkoop.

EAST-WEST GALLERY OF ARTS & CRAFTS, 609 Sutter St.: Works by Alfred Schroff.

GELBER, LILIENTHAL, 336 Sutter St.: Maria von Ridelstein and pupils.

GUMP GALLERIES, 250 Post Street: Cambodian art and general exhibition.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Old Master paintings throughout January, and opening on January 6, an exhibition of Mexican art.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To January 12, annual exhibition, California Society of Etchers. To January 20, designs and drawings for the ballet, and Chinese Imperial textiles, and Post-Surrealist Exhibition. January 15 to February 15, paintings by Henri Matisse. January 24 to March 8, fifty-sixth annual exhibition of the San Francisco Art Association. The Museum's library is open to the public on Monday and Tuesday evenings, 7 to 10, and on Wednesday and Thursday afternoons, 2 to 5.

SAN GABRIEL

SAN GABRIEL ARTISTS GUILD announces the opening of its eleventh exhibit of paintings and craft work on January 5. Tea will be served to members of the Guild, exhibiting artists and their friends. The Gallery is open every afternoon from 1:30 to 5:30.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth century English portraits. Flemish and Italian primitives. A current special exhibition illustrates the development of English and American constitutional law from Magna Charta to the first constitution of California, on view through June. The galleries and gardens are open daily from 1:15 to 4:30 except Mondays, and are also open the first and third Sundays. Cards of admission may be obtained by writing to the Exhibitions Office, enclosing a stamped, self-addressed envelope.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Paintings and sculptures by artists of Santa Barbara city and county. The exhibitions are changed every six weeks. Hours 9 to 5 except Sundays; Saturdays 9 to 12.

FAULKNER MEMORIAL GALLERY, Public Library: Throughout January, Indian portraits by Winold Reiss. Throughout February, works of Santa Barbara artists.

SANTA CRUZ

SANTA CRUZ ART LEAGUE, Beach Auditorium: Announces the Ninth Statewide Exhibition of oils, watercolors and pastels will be held February 9 to 23.

STANFORD UNIVERSITY

STANFORD ART GALLERY: To January 12, pastels by Corrine Malvern.



THE glory of ancient Cambodia flames out of long mystery into exotic reality the evening of January 17, when the San Francisco Art Association stages its Fourth Annual Parilia at the Civic Auditorium. Titled the Cambodian Ball and subtitled "The Fall of Angkor-Vat," the theme of the pageant will be "The Retribution of the Seven Headed Cobra."

The cultural grandeur that was Cambodia is today evidenced to travelers by freizes miles long, decorating the ruins of temples. The records of kings, of wars and a sumptuous civilization, have been chiseled upon lavish buildings. Archaeologists have been able to decipher these carvings, but, beyond them, nothing is known of Cambodia. A forgotten jungle closed into darkness the final page of Cambodia's history.

In pageantry and stage production, artists and those affiliated with the arts in San Francisco will reconstruct in spirit "The Fall of Angkor-Vat." Angkor-Tom, wherein is the Temple of Angkor-Vat, was, according to archaeologists, the last of the great cities built by this indomitable people. It expressed the highest towering of their cultural ideals—and after it came silence. Whether vast hordes of slaves finally rose and exterminated the Cambodians, or whether a plague effaced them from the earth, is merely conjecture. "The Fall of Angkor-Vat" will be a fanciful explanation unfolded at the pageant.

In the Civic Auditorium a portion of the Temple at Angkor-Vat will be reproduced. Sweeping stairways and rising columns will carry the center of interest to the shrine of the Emerald Buddha. Towards this the continuity of the pageant will move.

"The Retribution of the Seven Headed Cobra," the theme story, will be evolved through the pantomime of individual units moving towards the Temple. Each pageant group has been assigned intense spectrum colors, mostly in sequence—developing a rhythm of color.

The utmost ingenuity will be used by pageant groups in the planning of their costumes to reconstruct, in spirit, the dress of the period. Costs have been fixed at a very nominal sum, and each group must observe the limit. This, however, does not affect the general public attendance at the ball. If one is not a pageant participant, there are no prescriptions placed upon costumes or the cost of them.

Under the direction of Mrs. Cabot Brown, a Cambodian Costume Shop has been opened at the corner of Powell and Post streets for the assistance of the public. Sketches and materials are on display, as well as several manikins clothed in costumes of the Cambodian period. The shop is under the auspices of the Art Association and is non-profit making.

The Parilia Committee is composed of Timothy L. Pflueger, general director; Lucien Labaudt, art director; and William H. Smith, Jr., production director.

Pageant participants and the designation under which they will appear are as follows: Alumni Association, California School of Fine Arts—"Freize of the Lotus"; California School of Design—"Freize of the Girls at the Fountain"; San Francisco Art Association (artists and lay members)—"The Court of the Kambujas"; San Francisco Society of Women Artists—"Freize of the Heavenly Maidens"; California School of Fine Arts (student body)—"Siam"; Betty Horst Concert Dancers—"Burmese Dancers"; Chinese Art Association—"Annam"; East Bay Artists—"Java"; Artists League of San Francisco—"Burma"; Rudolph Schaeffer School of Design—"Ceylon"; San Francisco Opera Ballet; Students of the University of California; and the San Francisco Architectural Club.

INTERIORS

By HELEN W. KING

MEN have been inclined to view the entire subject of interior decoration as one which was of interest primarily to women, and yet, men are the stimulating element back of a great activity at this time—that of interior decoration as applied to offices.

New as it is, the movement has already proven its case on the basis of good business and it definitely marks a forward-looking on the part of those who see better times ahead and are determined to make the most of their coming opportunities.

As a case in point, there is one office building in Los Angeles which has been losing its tenants to newer, more modern structures. The owner was persuaded to remodel and redecorate a suite, as a test of the virtue this method might hold toward refilling the offices. To his surprise, the experimental suite was promptly rented at a good figure, and it naturally followed that permission was granted to work the same magic on other suites. The example of this stimulant to better rentals inspired a similar activity in other buildings and in this fashion, there was a prompt demand for such treatment in other buildings.

Even such very modern structures as the Edison Building in Los Angeles furnishes an important example of offices specially decorated to suit the particular needs and desires of a tenant. The nationally prominent advertising firm of Lord and Thomas has expressed the nature of its particular business, which must be as advanced in thought as tomorrow, by offices which reflect, from the reception room to the private office of its president, Don Francisco, decorative schemes which are smart, created out of the best modern treatment can offer.

In discussing the treatment of these offices with the decorator responsible for them, Paul Willis, of Bullock's Studio of Interior Decoration, in Los Angeles, he pointed out that the elements of dignity, repose and strict adherence to usability had been carefully preserved. There is nothing bizarre about them. There are no gadgets.

Mr. Willis quoted Louis Sullivan's famous definition of what constitutes modern furnishings—"Form follows

(Continued on Next Page)

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TOMORROW

WITH building funds made available by the FHA and other Federal departments, the T squares are beginning to click again and now and then an old smock finds its way to the laundry. Perhaps some of the many architects who scorn to seek work through political channels will wipe off their glasses and dust off the drafting board but most of them doubt that there will be any appreciable increase in the demand for beautiful architecture until the Clipper ships have brought the influence of the Orient closer to us.

But there is danger ahead for many whose need for work, coupled with the exhilaration of being at it again, may lead them into the practice of hasty planning. If we are not careful TOMORROW'S flood of FHA small houses will not be planned at all—they will be spawned.

THE LIGHT OF TOMORROW

ONE definite trend in architecture is MORE LIGHT. The old cloister-like interiors are giving way to the demand for light. The movement has even reached the college curriculum. It is true that a dark corner in a hall, if it is dark enough, is an excellent place to toss cigar stubs and hide otherwise worn-out gadgets. Nevertheless, despite the fact that more light means more carefulness, the demand is insistent.

With this cry that must be heard will come a call for new and better glass. In Amsterdam there is a house, always pointed to with pride, that has glass of a pale lavender hue. Whether true or not, the guide never fails to tell you that the glass is not lavender when seen from the inside and that this is a lost art. Perhaps it is, but there is a persistent rumor of a glass being developed that is transparent from one side and only translucent from the other. Such a glass would be a boon to the modern home.

HAWAIIAN STATEHOOD

ARGUMENTS for and against the admission of the Hawaiian Islands to statehood are so full of ulterior motives that a Baron Munchausen's opinion would be as good as any at this time. Those that consider the move inadvisable for fear the votes thereafter would all be of Oriental origin should bear in mind how handy it would be, in going to the Orient, to stop off in Honolulu long enough to learn the Japanese language.

THE HOME OF TOMORROW

WE have had the "City of Tomorrow," the "House of Tomorrow" and "The Civilization of Tomorrow." It is high time that we begin to consider the "Home of Tomorrow."

All pigs are animals but all animals are not pigs. By the same token, all houses are not homes. There are essential elements to a home that have little to do with architecture. Music can be produced from a violin and so can torturing noises.

In the new movement in architectural design emphasis is placed on the simplification of the essentials of comfortable living. If this is not carried to a reductio ad absurdum it will undoubtedly result in a much more livable and lovable home. But if it is carried to the extent of eliminating all ornament, all grace of line, all presence of heirlooms, lares and penates, the result may become a group of ascetic cubicles. Of course, if the Federal government takes from us the little freedom that remains to us, we may be reduced to that state of mature indifference where a cell that has no door large enough to admit a tax collector would be Nirvana.

But that will be a long time coming. In the meantime let us not forget that a home should be the place that we hurry to from work. Where we have on wall or shelf the portraits of our ancestors, where we collect about us the things that are dear, and where we have an atmosphere that expresses individual good taste, peace and comfort. The modern movement can help mightily in the elimination of geegaws, dust catchers, darkness and convenience. If it eliminates everything but structurally correct walls, floors and ceilings, substitutes gas pipes for wrought iron balustrades, sheet aluminum for fabric drapes and capsules for roast beef, then God alone can save us from Communism.

TRAVEL STYLES

AT last it is getting to be smart to go to California for the winter. It has always been wise and will always be profitable but now it is smart. Before the year is out approximately a million people will have come into the state. If England can borrow another ten billions this travel will be greatly increased but whether she can or can not, the pig sticking in the old world will no doubt continue long enough to persuade easterners to spend more of their time in a land that is better in every way than anything Europe can boast of.

Convinced of the truth of these statements Mr. Burch E. Greene, Chrysler Sales Corporation director of advertising and sales promotion, has decided to picture Chrysler automobiles against a background of California scenes in all of his advertising for 1936. Mr. Greene says, "We expect to double our sales this coming year." And yet some people wonder why Chrysler cars are so well known.

NECESSITY THE MOTHER OF INVENTION

WHATEVER tomorrow may bring—of good or sorrow—we may find consolation in the thought that the Lord tempers the wind to the shorn lamb. Man is an adaptive animal. A survey of inventions during the past hundred years shows, for example, that aspirin was invented in 1899, shortly after neighborhood popularization of the phonograph in 1894 by the use of the disc record. Not long after that came the automobile—about 1905—which shook the human frame into a crying need for an opiate. And now we have the radio—and cheaper aspirin. Various other examples of man's inventive adaptability will occur to you.

Progress also changes a nation's jokes, or at least remodels the old ones to spare widespread fatality from boredom. In many ways our ancestors were more fortunate than we in the subject of humor. Before 1905 no one needed to listen to the one about—"Don't kill your wife with hard work—let our washing machine do it." But the invention of the carpet sweeper in 1876 probably introduced the original of the joke.

There were no wisecracks about stenographers before 1873 because there were no typewriters until then. Other elementary office equipment was also invented about that time—the card index principle in 1878 and the electric fan in 1886. The dictaphone appeared in the '90's. Before 1862 there was no witticism about the musical child who played on the linoleum.

Our ancestors were also spared various advertising slogans. Walk up a flight and save ten dollars was no inducement to people who were accustomed to walking up stairs. Although platform elevators were made in 1850 for carrying freight, passenger lifts did not come until some years later. One of the first of these was in a fashionable Fifth Avenue hotel in New York. A cast-iron screw extended the six-story height of the building. The car, built around the screw, moved up and down by rotation of the screw.

Inventions increase newspaper vocabulary. There were no cash registers to be "rifled" before 1879.

When the disappearance of papa's watch came simultaneously with the baby's case of indigestion, there was, until 1895, no X-ray to relate the two events.

So almost every invention reaches into diverse departments of a nation's life. The responsibility of the inventor is more than he could ever dream of. Not sunrise, but the inventor, brings the new day —tomorrow.

INTERIORS

(Continued from Page 7)

function; function creates form", a dictum which has certainly been followed in every article of furniture used, the pieces for Mr. Francisco's office and the reception room being specially designed and built in the studios. Every piece is composed of sturdy, pleasing lines, decidedly masculine in effect, soundly fashioned of fine woods and finished with skill. And each separate unit provides the ultimate in usability.

Photographs of these rooms are shown elsewhere in this issue and fully described, so I will not repeat any description here, but merely point out the fact that as a decorative treatment for modern offices, they constitute a most effective example.

Both Mr. Willis of Bullock's and Mr. A. W. Jumper, of Barker Brothers, in Los Angeles, agree that men have shown a marked preference for the modern form of decoration as applied to their offices. They both believe that the present day expression is a worthy thing; as Gertrude Robinson has said, "The outward expression of an inward consciousness", and as such, something which, in its best forms, should be taken seriously.

Modern decoration is, of course, in a fluent state. It has grown up, under our very eyes, from something which was fantastic, freakish and restless, into a thing of definite principle, great beauty and that always desirable quality—freshness. There is strength in it and a fundamental quality of simplicity which has a high appeal.

In some cases, the modern touch is achieved mainly by altering the fixed background by ripping the chair-rails and mouldings off the walls, to leave clean-cut planes. The walls are given a textured plaster treatment, papered with a rough-texture material, paneled with harewood or, as some call it, flex-wood, or even hung with leather. Egg-shell colorings for the walls have been the most widely used, probably because they add to the apparent spaciousness of the room and prove a background adaptable to many kinds of furnishings.

It must not be assumed, however, that tradition has been forgotten in this business of office decoration. That is distinctly not the case. There are a great many clients of very conservative tastes, or marked preference for certain periods, that have had decorative effects of traditional type worked out for them. One thing, however, is very important and interesting, and that is the tendency to govern the style of decoration by the nature of one's business.

There is one instance which comes to mind at this moment which perfectly expresses this idea. A doctor and cultural background and for their discriminating eyes, he has chosen an Italian Renaissance theme, handsomely carried out in every detail.

The office of the chief executive of

(Continued on Page 29)

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ANTIQUES

By ALICE R. ROLLINS



Silhouettes

IT has been said a silhouette at its best is a thing of real beauty and great cleverness, at its worst a quaint handicraft which at least shows the dress and manners of the day.

Silhouettes have come down to us from great antiquity. The figures done in profile in the Egyptian tombs are painted silhouettes. These ancient silhouettes are as true to life as our own except for one thing, the Egyptians did not know how to draw the eye in profile. The next time you have an opportunity to examine Egyptian drawing notice this. It was not until the 4th century B.C. that an artist modelled the eye correctly.

The origin of silhouettes is told in the story of the lover whose betrothed had died and whose shadow, as she lay in her coffin, was cast up on the wall by the candle at her head. From this the lover drew her likeness so that he might keep her image before him.

Silhouettes are best known as portraits in black paper pasted upon a white ground or vice versa. Sometimes the same effect was obtained by cutting a hole in a piece of white paper and backing it with black paper or cloth. In addition there were two other types—those printed on glass and those which were done in color. They were sometimes painted on ivory and plaster. One of the earliest methods was with the brush and India ink. Two men, Miers & Field, of London, made silhouettes of this last type from about 1792 to 1827. Miers did not use gold on his pictures but Field did.

One of the earliest artists from England was Huhard, a youth of seventeen, who lived in Boston and later in Philadelphia. His work was very fine and done entirely by hand, without the use of machinery. We also have the name of Charles Wilson Peale, who is best known as a portrait painter of Washington. Salem, Massachusetts, was a great center for this work and an exhibition was held there as early as 1791. The names of some of the artists were King & Bache, Hanks, Doyle, Polk, Doolittle, DeHart, Vallee and Folwell. The last three are associated with cuttings of Washington.

In America the art of silhouette cutting practically ends with two men, Edouart, a Frenchman, and William Henry Brown, an American. Edouart was born in France in 1788. It is said he cut his first silhouette on a dare. The work was so well done, however, that he was persuaded to take up the art in earnest which he did, becoming famous both here and abroad. He believed the art should be confined, strictly, to black and white; that accessories detracted from the real effect, which should be the real shadow of the man or woman sitting. This is a point to remember when collecting Edouart silhouettes. Edouart came to America in 1839, and worked here for ten years, so that his work covers those years. One of his fine examples is that of Daniel Webster and Jonathan Phillips sitting together, restful and dignified. Edouart preferred to cut the full figure as he claimed he could best express the character of the sitter by doing that. He always cut his silhouettes in duplicate, one of which he pasted with the sitter's autograph in a large scrap-book. What a "find" it would be to pick up one of these books! It is safe to say Edouart cut portraits of all the great men of his day both in America and abroad. He prospered greatly for he was a very prolific cutter and his work much in demand. He took his art very seriously and in 1835 published a book on the art:—"A Treatise on Silhouette Likenesses." Returning to England in 1849, he was shipwrecked on the Island of Guernsey. He was befriended there by a family who did much for him. When leaving for his native land of France he presented the daughter of the family with his scrap-books which had been saved from the shipwreck. For many years these books lay unknown there and were only brought to light in recent years. Edouart did not take up the art again so that his American work was his last.

A good second to Edouart was a native American, William Henry Brown, who was born in 1808, in Charleston, South Carolina. His first portrait of importance was that of Lafayette, done during his return visit to America. Brown like Edouart preferred to cut the entire figure. He never forgot a profile and years later could duplicate pictures from memory. It is said of him that he could catch and cut the likeness of a man passing him in the street. In 1846 he published a book called "The Portrait Gallery of Distinguished Citizens with Biographical Sketches." Among these were Chief Justice John Marshall, John Quincy Adams, DeWitt-Clinton, and many others.

The vogue of the silhouette ended when the camera was discovered in 1859. In many galleries abroad silhouettes were hung for their value as likenesses of men now gone.

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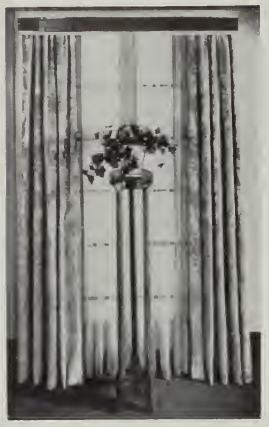
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ON THE RADIO

By LORNA LADD

THERE seems to be a wholesale exodus of radio programs expected this month. After two years the highly successful "Dangerous Paradise" with Nick Dawson and Elsie Hitz leaves the airwaves. The Log Cabin program starring Conrad Thibault, the "House of Glass" with Gertrude Berg and "To Arms for Peace" are all bidding adieu.

In their place? Nothing much has been set. January is an in-between month for radio. Sponsors seem to get clean-housitis about December 31 and forget to replace the things they have dusted out.

Even with it all, radio's most elaborate feature returned to the air Saturday, December 21, when the National Broadcasting Company again invited radio listeners to a box seat at the Metropolitan Opera Saturday matinees at NBC's expense. No sponsor was found this year to carry the heavy expense of the program.

Again, as since the historic first Metropolitan Opera broadcast on Christmas Day, 1931, these complete performances will be broadcast from coast to coast and beyond to Hawaii as well as short-waved to listeners all over the world. The broadcasts will commence at 10:30 Saturday mornings, KFI-KPO, and will extend to the last note of the finale.

Milton J. Cross who has announced the Opera series from the very beginning, again is at the microphone to announce each act and comment upon the plot and action of the stage presentation.

So there—you have a chance to enjoy grand opera from the leisure of your own armchair.

On top of that the Library of Congress has doubled its Chamber Music series in recognition of what the NBC Music Guild has accomplished in fostering chamber music throughout the country and to be in keeping with the increased appreciation of this type of music on the part of radio listeners. The new series, offering eight programs under the auspices of the Elizabeth Sprague Coolidge Foundation this year instead of the previous four, is to be dialed Tuesday afternoons at 1:30, KPO-KFI.

Along the line of music, I hope you haven't been missing CBS's fine Curtis Institute of Music broadcast each Wednesday at 1:00, KHJ-KFRC. The program has been on the air for years but every once in a while I'm astounded at the people who have never bumped into it or heard of it.

Not long ago a woman subscriber became quite indignant at me because I have never mentioned a home economics program. To tell the truth I can't stand them, and never think of listening to one and when this woman asked for a recommendation, I was stopped—coldly halted. Not to be outdone, however, I waded through every program I could find on how to make a flaky pie crust or coax a hamburger into doing for two nights. Out of the whole shebang the only one who could ever make me at all domestic is Josephine Gibson, KHJ-KFRC, Wednesdays at 10:00. I tried two of her recipes and with beginner's luck, I guess, they came out pretty good.

I doubt if many of you readers are also True Story fans but perhaps the maid with a few minutes leisure might accidentally pick up the magazine. For her benefit and yours, too, in the privacy of your boudoir, I'm going to say that NBC's Court of Human Relations isn't bad if you like the eternal triangle sort of thing. KFI and KPO have it every Friday from 6:30 to 7:00 in the evening.

Another address is scheduled for President Roosevelt at the Jackson's Day Dinner in the Mayflower Hotel, Washington, D. C., and will be broadcast over both NBC and CBS, Wednesday, January 8, from 7:00 to 7:30.

I wish the RCA program could get their guest artists settled far enough ahead to give monthly magazines a break. Even so, you're always assured of excellent entertainment of the better type if you'll dial their symphony orchestra under the direction of Frank Black with Milton J. Cross commentating—and just take a chance on the guest artist. Sundays at 11:00 a.m., KFI-KPO.

The world's most gruesome ghost stories are being slowly resurrected and brought to life on Old Nancy's weekly Friday night time from 9:30 to 10:00, KHJ-KFRC. The announcer asks at the beginning of the program if you can take it. If you can't, don't listen because sometimes they are awful. If you have children, hide this particular copy of the magazine or they'll have nightmares forever after their curiosity has led them to listen to one episode.

But—for good wholesome all-around entertainment, One Man's Family still holds first place in American hearts. It is one of those programs where people won't come to your house unless you'll give a written guarantee that they can listen to the broadcast, Sunday evenings 9:30 and Wednesday afternoons at 5:30—KFI-KPO.

Richard Svihus, going on five, who portrays the part of Pinky in the series, is so tiny that author Carlton Morse has been told often that he would misplace the little fellow some day. Not long ago Richard misplaced himself while the program was on the air. While two of the older characters adlibbed, announcer Bill Andrews went on a scouting tour, finally finding the missing Pinky playing peacefully in the corridor. He scooped him up, dashed into the studio and placed him on the chair from which he pipes into the microphone—and Richard Svihus picked up his line without a quaver. The rest of the cast were near collapse.

And—that's that for in-between January. February should have a lot of new programs coming up! See you then.

RUNNING FIRE

By MARK DANIELS, A. I. A.

THE PASSING OF A GREAT MAN

LAST month recorded a great loss to this unhappy world. In the turmoil of greed, broken covenants and bloody battles, as if he read the writing on the wall, Doctor Henry Fairfield Osborn passed quietly to the great beyond. Quietly as he lived he passed away, leaving a void that aches no more painfully in the hearts of those who knew him personally than in the memory of those many thousands who found life more endurable through reading his great works.

The mere listing of Dr. Osborn's degrees, honors, high positions, accomplishments and published works would fill this page. Recognition came to him abroad through such channels as his Honorary Doctorate of the University of Paris, and in his own country as the president of the American Museum of Natural History. Of the fifteen major works he left to posterity, perhaps "Men of the Old Stone Age," published in 1915, is best known. What he always considered as minor contributions to science and learning were the 860 papers on archeology, paleontology, education, and allied subjects. But it is not of such accomplishments that I could write, for my heart is full of the memories of three weeks of intimate association in the mountains of California with this great man, and I want to tell of one characteristic incident.

We were in the vicinity of the Siberian Outpost south of Mt. Whitney. E. O. McCormick, Emerson Hough and I had overtaken Dr. Osborn well ahead of the pack train. He was sitting on a granite boulder, puffing slowly on his ever-present, large, curved briar pipe. We had emerged from a minor pass and stood gazing at the inspiring view of canyons and jagged peaks. Turning to me, Hough asked, "Where do we go from here?" Before I could reply Dr. Osborn removed his pipe and said, "Wait; let me tell you." Then with a most astounding accuracy he began a description of the next ten or more miles of the trail. We would turn to the left, drop down into a canyon where we would see a grove of Foxtail pines, climb out of that over a shoulder of glaciated rock, pass on to a more open stretch, enter a meadow and drop from there down to a fairly large stream. I say it was astounding, because Dr. Osborn had previously stated that he had never before been in the high Sierras yet he was describing the trail ahead as if he had traversed it more times than I had, which was more than once. "So, this trip that I have worked so hard to plan for you is not new at all," I said.

"Oh, yes it is," replied the grand old Doctor. "But I have been sitting on this rock for half an hour waiting for you lazybones. To while away the time I have been piecing together the geological history of the district and drawing mental pictures of how the country must look if my conclusions were correct. How near have I hit it?" No wonder this man once correctly predicted the place in the Gobi Desert where certain prehistoric remains later would be found. May God rest his soul.

AS LADY MACBETH WOULD SAY

THE passing of Dr. Henry Fairfield Osborn has brought on an acute attack of reminiscence.

Twenty years ago Emerson Hough, peace to his soul, and I were in Glacier Park together. We had been touring the scenic areas of the United States. He had been commissioned by George Horace Lorimer to write six articles for the *Saturday Evening Post* and I was instructed by my chief, Secretary of the Interior Franklin K. Lane, to accompany and assist Hough where I could. What a glorious six weeks we had!

Glacier Park was Hough's old stamping ground. He was one of the first white men in that country. It was there that he started on his career to fame, already wide as the author of best sellers, as a great shot and sportsman. The early maps bore his name on stream and mountain. One particularly beautiful peak had long been known as "Hough Mountain." The name had been officially adopted after he had made a trip through those mountains with George Bird Grinnell with whom he was co-editor of *Forest & Stream*.

By campfire light I was examining a government map. Where "Hough Mountain" should have been was a peak named "Spot Mountain."

"My God, Emerson," I said, "They have changed the name of 'Hough Mountain' to 'Spot Mountain.' Look here."

Hough looked long, then strode to the other side of the fire, struck a dramatic pose, and shouted, "Out, damned Spot."

STILTED ARCHITECTURE

IN the November issue of *The Architectural Forum* we read that in 1923 Le Corbusier said "The house is a machine for living in." In 1935 he said, "Tear man away from the chaos of the first machine age." His statements seem a little paradoxical to me. At least they don't Mocha and Java very well. Perhaps he means to tear man away from the adding machine and put him in the washing machine. If so, M. Le Corbusier has the women behind him.

M. Le Corbusier's own house is built on stilts. To just what purpose he devotes the area beneath the house I have not heard. In British Honduras I lived in a house that was built on stilts. There was a very good reason, for one day there was a twenty-two inch rainfall. When the water ran off the village dogs gathered in the shade beneath the house, probably to discuss the "City of Tomorrow" that was being considered by the prairie dogs in Wyoming.

But, with all the justification of climate and rainfall, I did not like my house in the tropics nor will I ever be entirely reconciled to any type of "Stilted Architecture."

EARTHQUAKES HERE AND THERE

WHEN the "depression blues" come on there are two soothing pastimes, a walk in the cemetery or an hour spent in writing a parody on Poe's "The Raven." Last month I fished out from a file of "forgotten lore" the product of a recent resort to the latter expedient, and read—

Though it be a darker, danker
Port than this, I'll cast my anchor
In another 'til some banker
Opens wide the cash vault door.
Tell me, when will bankers open
wide the cash vault door?
Quoth the teller, nevermore.

To date there is no proof that my teller was not a teller of truth, but there is evidence that at least one vault has been opened. A press item has appeared advising the world that the earthquake of November first was so severe in Pittsburgh that it forced open the vault door of a bank.

At last a bank's vault door has been opened, but it took an earthquake to do it.

HIS POOR NOES

THESE are the happy holidays. A cold snap or two has thoughtfully supplied a bite to the air that has introduced a highly appreciated confusion as to the source of the Neon nose. The Tom and Jerry and Eggnog signs blink a competitive welcome to the pedestrian who forgets to shiver until he sees them. The sidewalks are crowded with men who step briskly from nod to nog, and the door can be located by the intensive sound of the old alibi of nose-blowing.

Hesitating at the entrance, frankly in no indecision over the question of taking a yuletide drink, but in doubt as to whether it should be a Tom and Jerry or an Eggnog, I was jostled by another in the same dilemma, and turned to look into the face of an old friend.

"Let's make it a hot toddy," I said.

"I might as well," he said, despondently, it seemed to me, "I have the worst NOES in the world."

"What do you mean," I asked.

"Well," he said, sadly, "I don't think I ever said NO in my life, and meant it." But I didn't ask him to lend me a dollar.

AH, FAME

IN the United States no one need fear being "damned to everlasting fame." There are those who will tell you that temporary fame is bad enough but, if the attitude of the press is a criterion, there is no abiding quality in anything American except greed.

A recent press item gives alleged serious consideration to the increased number of airplane accidents. To clinch their argument that air travel is dangerous the item closes with a retch of memory. Dragged from the dim, forgotten past is the tragic fact that Wiley Post and Will Rogers were killed in an airplane accident and, to jog our memories we are told that Wiley Post was a distinguished aviator and that Will Rogers was a famous cowboy humorist.

Sic transit gloria mundi.

QUID PRO QUO

THE unconscious competition between George Bernard Shaw and G. K. Chesterton that is carried on in the minds of the British people is enlightening. Irresistibly, it would seem, Mr. Chesterton adds yearly to his avoirdupois and, in the hearts of his countrymen, to his stature. He seems oblivious to anything physical, devoting his thoughts and boundless energy to impersonal humor and what he, at least, thinks is for the good of his country's people.

On the other hand Mr. Shaw would seem to be more growingly concerned with his personal attributes and in the reservation of his best phrases to acidulated comment on anyone that it will fit. Reading his latest there is the distinct impression that the best lines have been withheld until some character came along to whose particular case they would fit. I sometimes picture him as restraining his diet for fear that his waist measure may expand at the cost of his vocabulary. I also feel that in combatting his paunch he has lost his punch.

A FIELD FOR THE RADIO

PHILCO should install a short wave radio in the Peace Palace. The absence of one is definitely established by the ignorance of the delegates that there is an undeclared war in China. 'Ansome Anthony has told them in cut-away accents that the King of Kings is at a loss how to combat the Italians. The English antipathy for ice in drinking water is a material aid to them in the conquest and retention of tropical territory but what are you going to do against an enemy that does not use water at all? China's wail has reached us here louder than Selassie's, but then we are much closer to China. A really good radio might do the trick.



A SPANISH TERRACE BY THE SEA AT PICTURESQUE PEBBLE BEACH

An iron gate opens to the beach on Monterey Bay from the tile terrace of an estate designed by architect George Washington Smith.



Photographs by W. P. Woodcock

ALL HAIL! The Horse

Santa Anita's Enlarged Racing Plant Thrills Record Crowds

GORDON B. KAUFMANN
ARCHITECT

TOMMY TOMSON
LANDSCAPE ARCHITECT

TO those who get no thrill from the pounding of the hoofs coming down the home stretch, horse racing may be just another racket but there must be a reason for its continued popularity and title of "Sport of Kings."

Our interest last year and presentation of photographs was due primarily to the architectural features which we believed to be outstanding. While we have not visited all the racing plants in the world we are assured by experts that none can boast of such a gorgeous setting and we say now as we did last year that the Santa Anita racing plant is a highly successful engineering and architectural achievement. That it is a financial success is demonstrated by the necessity of enlarging the grandstand, clubhouse, betting facilities and stable capacity. A new reinforced concrete and steel bleachers furnish four thousand additional seats and the clubhouse terrace has been enlarged with eighty new elevated boxes.

Cultivation of the entire infield with flower beds, lawns, surfaced walks and benches, with pedestrian tunnel, addition of orange and palm trees, shrubs and flowers to the landscape area complete improvements costing three hundred thousand dollars.

All the latest gadgets, devices and regulations necessary to make racing safe and honest have been provided by the management and with a State Racing Commission headed by Carleton Burke we may expect the public's welfare to be guarded.

Measured in dollars and cents return through California business channels, operation of Santa Anita Park for the present fifty-eight day season will result in the spending of at least $1,250,000 by those directly connected with the race meeting. Last year the treasury of the State received over $600,000 through its tax of the pari-mutual betting and based on the greatly increased amount of wagering shown to date the State will benefit to the tune of a million dollars this year.

The horse, indeed, has come back in California. Tanforan, Bay Meadows and more noticeably Santa Anita are luring thousands of tourists to the State of California. And, important to business is the fact that these people are spending considerably more money than is going into the pari-mutual machines —and this averages over a quarter of a million each day.





Walks, promenades and terraces afford views of the exciting pre-racing ceremonies of saddling and parading the mounts. From this view one may see the new additions to the right and the landscape development in the parking area. Lower left is a new bar in the dining room of the Los Angeles Turf Club and off of this is a new terrace room where you may lunch or dine before or after the races.



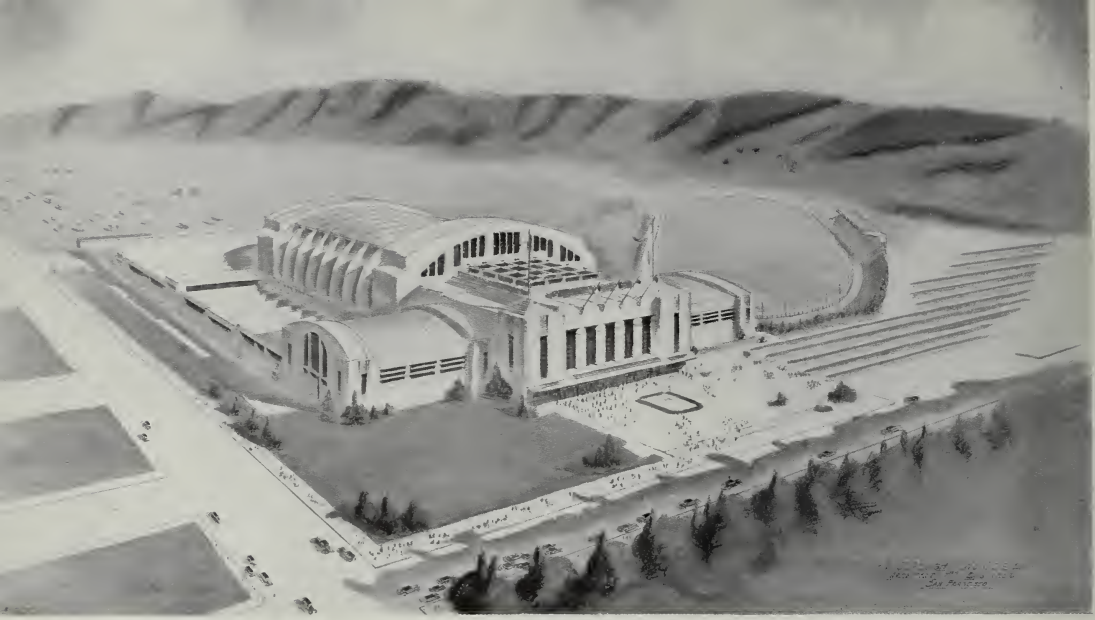




The approach to the Turf Club entrance has not been destroyed by the additions made necessary by the extraordinary success of the past season and which include a two story reinforced concrete series of terraces from which owners of the private boxes may see their favorites come down the stretch. The lower terrace in front of the clubhouse has been enlarged and paved with tile.







A NEW THEATER for CALIFORNIA'S LIVESTOCK

Men and machines will shortly start work on the first unit of the San Francisco Livestock Exposition, according to Charles H. Sooy, President of Agricultural District 1-A Board of Trustees controlling this project jointly financed by the State and San Francisco and San Mateo counties and also aided by federal funds. With the livestock industry being the second largest in the State, this project is promoting the general welfare of the State.

The Industrial Building covers an area six hundred by one hundred fifty feet.

The horseshow arena, a great oval two hundred twenty by one hundred twenty-five feet, will have a dome reaching a height of one hundred forty-two feet above the tanbark; it will have a seating capacity of 10,000 persons.

The barns flanking the arena will have stalls for 600 horses, 2,000 head of cattle, 1,000 head of sheep and 1,000 head of swine. They will be Class A construction throughout, strictly fireproof and will be the most modern livestock buildings in the world.

The buildings will have a floor area of fourteen and one-half acres all under one roof. 4,000 tons of steel, 30,000 barrels of cement, 90,000 square feet of glass and 125,000 days time of labor will be needed in the erection of this plant.

In developing building type for the San Francisco International Livestock Exposition, architect Wilbur D. Peugh has given character and originality to the vast structure with its extremely varied requirements. Adjoining the buildings will be a half-mile track for light harness racing with grand stand and ample parking space.

Horses like this celebrated five-gaited stallion, Chief of Longview, owned by Mrs. W. P. Roth of Woodside, California, have carried the fame of the State all over the world. Fine stock breeding will be greatly stimulated by the San Francisco International Livestock Exposition.



WHO SAID ROCKEFELLER CENTER

New York is 3,000 Miles from Hollywood

By LORNA LADD

EVER has it been acknowledged that Hollywood is the world's talent mecca. Since the advent of pictures years ago, everyone, anyone who had something to sell or even thought he had anything to barter, has wended his way slowly but surely to the nation's most famous suburb. Writers, actors, actresses, gagmen, producers—good ones—all can be had for a dollar ninety-five a dozen.

Why—even H. G. Wells has gravitated to, and likes, Hollywood.

It follows logically then that the West Coast with everything to work with should be film headquarters. By the same line of figuring, it should be radio's center, but until NBC built its Hollywood studios recently radio executives were almost belligerent about letting programs originate here. Both networks allowed Hollywood to struggle along with poor equipment, makeshift facilities and plenty of grief.

Why? No one knows. Perhaps the old almost prohibitive line charge had something to do with the executive attitude. Perhaps they figured the money and advertising locale were in New York. Perhaps they imagined New York knew all there was to be known about radio. Or maybe they figured they had a good thing back there and intended to keep it.



Photographs by W. P. Woodcock

Yes, it is a station. No, it is not a railroad station. The confusion is probably the result of its being designed in New York, for a land whose architects have won most of the gold medals and awards for excellence in architecture during the past year. Besides, there isn't a railroad in California with the initials N. B.C. Now you have it, it's the National Broadcasting Company's studio in Hollywood.

The white exterior is relieved with bands of black and an aluminum marquee. From this half million dollar studio the National Broadcasting Company will broadcast all programs originating in the land of the Kleig. That is a large order, but with this last word in broadcasting studios the NBC are confident they can fill it.



Anyway, the tide made a definite turn when Hollywood pulled a Cinderella in the form of NBC's swanky new half-million dollar studio. Finished and formally opened this month (with much retouching necessary after the opening), they are fitted with the latest design in broadcasting equipment as these studios profited by the developments and experience of Radio City. The National Broadcasting Company isn't spending five hundred thousand dollars for a pretty building and lots of







wire unless they intend to make good use of it all. Don Gilman, vice-president, admitted, in an article not long ago, that Hollywood had a "future." Quite correct, it has.

The new building, on Melrose, is one of the show places of Hollywood, featuring the very latest in decorations, furnishings and conservatively modern appearance. There are four studios, the last word in ultra radio ateliers. Two of them occupy the second floor, which in reality is the height of two full stories. Designed in much the same manner as Studio 8H in Radio City, the world's largest broadcasting room, the Hollywood studios are of the small theater type seating between two hundred and fifty and three hundred persons and are approximately fifty by eighty feet in size. They are equipped with sizable stages, motor-operated curtains and complete lighting equipment including spot and overhead lights—which doesn't mean television. Even have opera seats for specially invited guests.

Two smaller studios, each approximately thirty by fifty, occupy a portion of the first floor where business offices also are located. All auditoriums are built converging toward the stage.

Chromium and black metal trim predominate and the furnishings are all tempo except some designed by the executives for their own use—they being decidedly of the moderne.

Wandering through the building, one is a little inclined to wonder what this big change for western radio will bring about. There's something there behind all the swanky black and white. What is it?

Television? Yes and no. We are all decidedly weary of Mr. Aylesworth's once brilliant now tritely hackneyed "It's just around the corner". It may be around the corner in the laboratory but it's around four corners as far as the home listener is concerned. We went through growing pains with talking pictures and radio and are much too old and sophisticated to put up with the same pains in television, and the television backers know it. Owen P. White in an article said, "Television, when we get it, is going to be good, so good that

The office of Mr. Don Gilman, Vice-President in charge of coast stations, shown at the top of the page, looks very much as if it had been furnished after the interior decorator who did the lobby had gone back to New York. The wood panelled walls are no doubt as originally planned, but there is a note of warmth and comfort that takes us way back to the spring of 1935. Ah, ah, Mr. Gilman, in love? The two lower views are beautiful testimonials to the fact that modern furniture and interiors can be lovely and charming. These are the offices of Miss Dema Harshbarger, head of the Artists Service Bureau, who personally designed and arranged the furnishings. In the language of your collaborators, Miss Harshbarger, take a bow.







The top picture shows part of the lobby. It is modern, oh, so modern, with the ice thrown in. The walls are grey harewood panels with black lines. The furniture is upholstered in grey leather, and there is a rumor that a local mortician has offered to lease the lobby if the sign "EXIT" can be changed to "REST IN PEACE". The audience, when one is admitted, is seated in the upholstered chairs of the auditorium seen through the glass in the middle picture. Programs are rehearsed in these rooms. The lower view shows one of the two large auditoriums as seen from the control room. For sound insulation and acoustical properties, nothing has ever been done that surpasses this installation.

the motion picture industry already is beginning to wonder what will happen to it." Mr. White is correct so far as the being good part goes and he may be right about the picture industry, but general opinion in radio is that they have a good five or seven years yet in which to worry.

However, let's cease television surmising. It isn't close enough for the head of the family to start fussing about a new receiving set to get it.

The real wonder while looking at the studios is—will Hollywood soon be the radio center? Yes. We have everything out here with which to work. We have pictures back of us. They didn't like radio at first, but now that television is in the offing they're going to be nice and try and work with the little upstarts. In other words, they want to keep an eye on this profitable type of entertainment even if it is for five years. Picture stars have become a mania in radio and with few exceptions they dislike working and won't work in New York. As a result a radio producer must be sent to the coast. Those eastern heads don't trust local men. Consequently, we of-a-sudden have producers in our hair—but it all means that one by one the radio men are following Greeley's advice.

If a producer is sent out, that means an advertising contact man must also be sent along. More and more of the bigger agencies are establishing Los Angeles offices and as radio grows, the office grows, eventually absorbing the major part of the New York business. The more accounts flowing through these national agencies via Los Angeles brings that many more pennies into Hollywood's coffers.

The majority of big name orchestras are in the East. They also are drifting West to get in on the financial sugar of the screen star programs. Rarely do they bring their own men, rather taking musicians from local forces and forming their own groups. Rubinoff is an example—Don Bestor another. More work for out-of-work musicians.

Actors and actresses are already beginning to get a better break. NBC pays and

(Continued on Page 28)



WHERE WAITING FOR THE WRITTEN WORD WILL BE A PLEASURE

NEW OFFICES OF LORD & THOMAS IN THE EDISON BUILDING, LOS ANGELES

Photographs by Stuart O'Brien



It's a long lane, and a short worm, that has no turn in it. Time was when most merchants thought that, because they knew what they wanted to say, they also knew how to say it. With the slate sponged clean of its old formulae for success, most of the advertisers who have weathered the hurricane of depression have come to realize that it takes experts to write captions that will compete with the murder, gangster, and kidnapping headlines of to-day. By the same token the great advertising agencies, such as Lord & Thomas, have learned that they should employ trained decorators to embellish their office interiors. The skill that Bullock's Interior Decorating Department has shown here is evidence that another turn in the lane of progress has been reached.

In the reception room, upper photo, biege plaster walls, black rubber floor, ebony furniture upholstered in lemon leather, and black and chromium lighting fixtures create a modern, yet restful interior that is enhanced by the use of gun metal tinted mirrors. Don Francisco's private office is done in white and bottle green, with brown suede leather hangings framing the green Venetian blinds. The furniture is Brazilian rosewood and ebony upholstered in brown Cordova leather and textured materials.





Gregory Mason Portrait by Lyman Young

BOOKS

By EDWIN TURNBLADH

ONE regrets that the handsome visage of Gregory Mason, herewith delineated by Lyman Young, will be covered by an old wooden mask when he soon walks into the ancient village of Palomino in northern Colombia—bent upon acquiring some gold nuggets of historical data from the primitive Kagaba Indian tribe.

And he won't present a card or introduce himself as Gregory Mason, the American explorer and lecturer, writer of books and magazine articles, exponent of the logical idea that America possessed civilizations partly superior to Europe and Asia long before Columbus sailed the ocean blue.

Mason's current expedition is to find whys and wherefores about the sudden vanishing of the Tairona Indians some hundreds of years ago. The Tairona nation made the best gold work in pre-Columbian America. Late in the sixteenth century the Spaniards gave up trying to conquer them—but the Taironas nevertheless packed their toothbrushes and moved, without leaving a forwarding address or even a note to the milkman. All they left were the makings of some magnificent ruins.

The Taironas were the Indian nation whose great wealth was the origin of the legend of El Dorado. Every bypath by which they may have migrated has been searched in vain. They must have somewhere climbed over the snow-covered heights of Sierra Nevada de Santa Marta, just to the south, and gone inland. Historians hesitate to conclude that so rich and vital a nation could have totally passed out of existence. The Taironas were the only nation capable of keeping the Spaniards from building cathedrals along the hundred miles of their native coast.

Mason recently received a trustworthy lead to the whereabouts of the ruins of Posigneyca, former capital of the Taironas and often mentioned with awe by early Spanish chroniclers. He hopes that the Kagabas may get a bit loquacious and whisper some state secrets about the Taironas.

The mask which Mason will wear is one he bought in 1931 from a renegade Colombian tribal chief who, the explorer later learned, stole it from a temple in Palomino. The Kagabas believe that when their head shaman dons this mask he becomes the deity himself, with power to cure sickness, stop floods and landslides—and possibly ward off bill collectors.

A future book by Mason will record some extraordinary and perhaps history-reversing findings. If you read the explorer's latest work, "Columbus Came Late," you will undoubtedly look forward to the next one. Mason sails southward this month.

California Literature

BEGINNING this month I plan upon occasionally devoting the book page to the California literary industry—in acknowledgement of the fact that some of the best books are being published within the state and that many of America's finest writers are Californian residents *in parte* if not *in toto*. Authors seem to be migratory creatures, and perhaps no state can lay sole lifelong claim to any of them. Of course, there are some we'd not want, anyhow.

I believe that California is one of the leading states of the Union in the production of writers—native, imported, and unimportant. Conditions for raising the genus literatus, and frequently impecunious, are exceptionally favorable in California. We have early morning frosts, but authors rarely rise early enough to be affected by them. Thanks to the excellent California wines, we have practically no losses from lack of moisture, and, as for attacks by pests, there are far fewer book reviewers in the West than in the East. Those we have are mostly quite mild and gentle souls.

Counting literary figures in California, one finds that we have authors of varying dimensions—tapering down from Irvin S. Cobb. And of varying literary dimensions, ranging from—who shall we say? Harry Carr, in his brilliant new book on "Los Angeles" (which it was my pleasure to note in November), names a number of prominent writers who dwell more or less permanently in California. Some of those he mentions are Peter B. Kyne, Gouverneur Morris, Hamlin Garland, Lewis Browne, Vina Delmar, Edgar Rice Burroughs, Max Miller, Zane Grey, Lee Shippey, and Rupert Hughes.

Lee Shippey, in his Los Angeles Times column, "The Lee Side 'o L. A.," remarked lately that "Hollywood is leaning more and more heavily on the San Diego literary colony." And he speaks of San Diegans Stuart Lake, Alan Le May, Walt Coburn, Emma Lindsey-Squier, and Harold Bell Wright.

In northern California there are Charles and Kathleen Norris, and Robinson Jeffers, the poet—to cite three out of many. In Hollywood the movies have drawn writers of diverse high talent. Robert Benchley, Hugh Walpole, and Thornton Wilder have worked on film scripts.

Other authors vacation or lecture in California. Don Marquis was here last summer. Alexander Woollcott and John Masefield are two recent guests. The list of authentic authors in California, both citizens and guests, would doubtless compose a sizable directory. If you were to include all the "authors" in "creative writing" classes, the list would likely require the space of a five-foot shelf of mail order catalogs.

Turning to current books by noteworthy California authors, I am glad to report that "The Gentleman on Horseback," by Bernard McConville of South Pasadena, is enjoying national applause. I find that my song of praise last month was only a voice in a vast chorus. The *Macon Telegraph-News* calls the book "priceless and lasting. . . . Not yet filmed, the motion picture, this reviewer predicts, will be a classic." Raine Bennett, Los Angeles KECA Reviewer, considers it "the finest California historical romance since the publication of that memorable classic, 'Ramona.'" The book, as you know, is in the style of a film script.

A vital historical and sociological study of a phase of modern California life is being published this month by the Stanford University Press. "Transients in California," by William T. Cross and Dorothy E. Cross deals with the problem of stabilizing the indigent migrant. The book is based upon practical experience in emergency relief organization in California.

A 1935 book from the Stanford University Press is remindful of Ruth Eleanor McKee's previous novel about Hawaii, "The Lord's Anointed." But Jean F. Hobb's "Hawaii, a Pageant of the Soil," is not a work of fiction. She presents a scholarly treatment of Hawaii from the standpoint of land. The soil, with the problems arising from it, has been extraordinarily basic in Hawaiian history.

Another book on soil, of a different nature, is "The California Deserts," by Edmund C. Jaeger. This work from Stanford is a popular accurate handbook, giving both a general and detailed picture of the desert. The majority of California's desert wild flowers are illustrated and drawings of desert animals are included. Besides chapters on the flora and fauna, geology and climatology of the desert, the author adds a chapter on travel hints.

Two forthcoming California books from the same printery are Martin S. Peterson's "Joaquin Miller: Literary Frontiersman" and O. O. Winther's "Express and Stage Coach Business in California"—a history of this adventurous method of transportation in the gold rush days.

For those who own a copy of the "Annals of San Francisco," the California Historical Society has issued an index by Dr. Charles Francis Griffin. This reference is a necessary adjunct to the Annals. Anyone who has searched for some particular item in that book will know the worth of a dependable index. It will increase the availability of the volume, which every collector and student of Californiana either owns or should own. The "Annals," by Soule, Gihon, and Nisbet were published in 1855.

While on books of Californiana, I find several inviting ones recently issued by the Wetzel Publishing Company. "California Spanish and Indian Place Names," by Laura Kelly McNary, is a most desirable aid toward accuracy in pronunciations and interpretation. If every Spanish name in California is as variously vocally massacred as Los Feliz Boulevard in Los Angeles, the book did not come any too soon. John Steven McGroarty has written the foreword.

"California Missions," painted and described by Jessie Van Brunt, is a gift book containing twenty-four replicas of original paintings of California mission scenes.

"The Crimson Trail of Joaquin Murietta," by Ernest Klette, seeks to hew close to the truth about early California's most notorious bandit.

And the Wetzel firm is honored to publish Wallace David Coburn's, "Rhymes from a Roundup Camp"—genuine historic verse that swings and sings across the pages of American folk music.

A book entitled, "Californian Indian Nights Entertainments," is presented by the Arthur H. Clark Company of Glendale. The collection was gathered by Edward W. Gifford, Curator, Museum of Anthropology, University of California, and Gwendoline B. Harris of the Department of Anthropology

(Continued on Page 27)

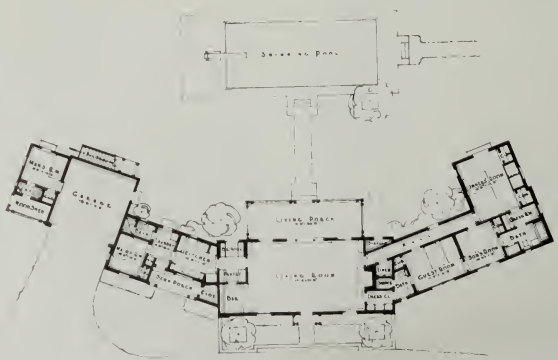




PALM SPRINGS RESIDENCE OF MR. AND MRS. WILLIAM T. WALKER

EARL T. HEITSCHMIDT, ARCHITECT — CHARLES O. MATCHAM, ASSOCIATE

The white roofs of Bermuda long have been objects of admiration of the travelers and the envy of residents in sub-tropical countries. Why we in southern California have been so slow in adopting them is difficult to say. As in an easel painting, white tends to clear up all the colors. In this house the architects have drawn heavily upon Bermuda for much of their inspiration. The exterior walls are hollow cement building tile painted white. The masonry is done with full flushed mortar joints. All in all the composition presents a picture of comfort and charm that is destined to be the predecessor of a great many houses in the Palm Springs district, where this one is located.



We cannot teach an old dog new tricks but we can reverse the procedure. In the interior of this house, which drew its inspiration from Bermuda, for Mr. and Mrs. William T. Walker, Barker Brothers, of Los Angeles, have introduced a Monterey interior. There are not many feet of bookshelves, but then, how are you going to concentrate on a book in the "ear splitting silence" of the desert night. Besides, there is room for more things on the mantel shelf. The walls are white in the combined living room and dining room. The windows, draped with brown and white waffle cloth, are shaded with brown Venetian blinds taped in white. The floor covering is cream yellow linoleum with a brown border.



Photographs by Paul Holloway



MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region.

Abbreviations used are:

H—Hardy H-H—Half-hardy T—Tender
E—Evergreen D—Deciduous A—Annual
P—Perennial B—Blooming second season from seed

FLOWERS—January

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Anemone (Lily of the Field)	H. B.	6″–10″	blue, white, violet, scarlet	sun or semi-shade	well-drained loam	Seed in June to bloom in 18 months. Soak bulbs 2 to 3 hours only before planting 1½ inches deep.	Top mulch with bone meal and do not cultivate.
Antirrhinum major (Snapdragons) Rust resistant varieties	H. A.	1½′–2½′	cream, red, yellow, rose, orange, etc.	full sun	well-drained very rich loam	Seed planted in July. Put into ground as soon as possible.	Is a gross feeder and should be brought on quickly. Keep on moist side.
Iris germanica (German Iris, Purple King)	H. P.	15″–18″	dark purple	sun	garden on the dry side	Rhizome divisions every third year in July or September.	
Leucojum vernum (Snowflake)	H. P.	10″–12″	white bell with green dot on each petal	any	garden	Bulb divisions, planted in September.	Mulch yearly with leaf mold, preferably before blooming.
Richardia ethiopica (Calla Lily)	H. P.	1½′–2′	white	shade or semi-shade	well-drained, moist and rich	Bulb division. Plant bulbs in July for early bloom.	Giant and miniature varieties may both be had.
Stocks: Beauty of Nice Bismark	H. A.	1½′–2′	cream, white, rose, violet, pink, purple, brick	full sun	light, well-drained loam, fairly rich	Seed sown in July insures growth of plant before cold weather and earlier bloom. Plant out in Sept.	Keep on dry side—yellow foliage denotes too much water. Spray with Black Leaf 40 for aphis.

VINES—January

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Hedera canariensis variegata (Hedera maderiensis)	H. P.	40′	leaves edged with yellowish white	shade	good garden	Cuttings.	Better foliage but more sensitive to frost than English Ivy. Especially good in pots or tubs.
Jasminum floridum	H. P.	30′	yellow with dark green foliage	sun or part shade	good garden	Cuttings.	Is an almost continuous bloomer and will grow anywhere.
Jasminum gracillimum	H. P.	40′	white	sun or part shade	garden	Cuttings.	Flower sprays are good for cutting. Vine has no perfume but foliage never looks shabby.
Monstera deliciosa (Philodendron pertusum)	T. P.	6′	green foliage	shade	peaty leaf-mold	Layering.	Too tender for inland planting except in lath house.
Solanum jasminoides (Potato Vine)	H. P.	30′	pale lavender	sun	garden	Cuttings or layers.	Always in bloom and easy to grow.

TREES—January

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Acacia cultriformis (Knife Acacia)	H. E.	15′	yellow with gray foliage	sun	not exacting	Seed soaked in hot water.	Short-lived. Is drought resistant.
Acacia podalyriaefolia (Pearl Acacia)	H. E.	25′	yellow with gray-green foliage	sun	garden	Seed soaked in hot water.	Desirable for sea-coast as it needs much water.
Eriobotrya japonica (Loquat)	H. E.	25′	cream (and fragrant)	sun	not particular	Seed or budded for varieties.	Has beautiful foliage and edible yellow fruit. Suckers.
Pittosporum phillyraeoides (Willow Pittosporum)	H. E.	15′–25′	yellow with orange fruits	sun	thrives in poor soil	Seed in spring or cuttings of half-ripe wood. May be grafted on P. undulatum.	Stake for first two years. Suited to dry regions. Of drooping habit.
Prunus amygdalis (Almond)	H. D.	25′	blush pink	prefers sun	garden	Budded on own roots.	This is the fruiting tree—double-flowered forms are shrubs.



Pink peonies and star-like pale blue flowers against yellow bamboo and dark cypress.



From blue cinerarias, pink primroses, rise stone pillars frothing into a crown of lavender wistaria.

SHRUBS—January

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Berberis wilsonae (Barberry)	H. E.	3′–5′	rose-red berries	sun	garden	Seeds in fall.	Very thorny. Often used as low hedge.
Cassia artemisoides	H.-H. E.	5′–6′	golden yellow in clusters	sun	garden	Seeds in spring.	Has silver gray foliage. Is useful for specimen plantings.
Cestrum elegans	H.-H. E.	8′–10′	bright rose-red	sun	garden	Cuttings in winter.	Has drooping branches with tubular flowers in clusters.
Diosma (Breath of Heaven)	H.-H. E.	2′–3′	white with light green foliage	blooms better in full sun	garden	Heel cuttings in spring.	Requires good drainage and is susceptible to frost.
Iochroma	H.-H. E.	4′–8′	blue-purple	sun or shade	garden	Cuttings in fall or spring.	Frosts easily but recovers rapidly. Does well in shade but better in sun. Has tubular flowers in clusters.
Nandina domestica	H.-H. E.	5′–7′	white with red berries and colored foliage	sun best	garden	Seed in spring (slow) or clump divisions.	Several should be planted together to produce berries.
Viburnum tinus	H. E.	4′–10′	pinkish white in clusters	sun	garden	Seeds or cuttings in fall.	Subject to mildew in shade. Has blue fruit.



A portion of 135 Pittosporum undulatum trees planted at Santa Anita Park, Tommy Tomson, landscape architect.

THE PITTOSPORUM

undulatum trees shown at the left are only one of the many varieties of specimen trees furnished to Santa Anita Park, Arcadia, and to leading landscape architects in California.

"A partial list of our specimen stock includes: California Live Oaks, Evergreen Elms, Pittosporum undulatum, Pittosporum phillyraeoides, Pittosporum rhombifolium, Schinus molle, Cedrus deodara, Ficus microphylla and several varieties of Pines. Your personal inspection of the stock is invited."

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Upon photographic evidence here we base a pardonable boast that even our bad storms in California produce compensating scenic effects unsurpassable elsewhere. This black and white study depicts a storm gathering over Half Dome. After all, where but in California could you motor over smooth snow-free roads into a land of such winter scenery?

LET MEXICO SURPRISE YOU!

VENTURE across our southern boundary and find a new land of wonders that will surprise and delight you. Many tides of many empires have swept over this vast terrain which stretches away to the southward. In their path these conquests have left culture, art, romance, and vivid history which in this modern day still live in Mexico.

Yucatan and Teotihuacan are rich with the monumental pyramids and temples of ancient Mayans, Toltecs, and Aztecs. The Mayans are said to have fled from the sinking continent of Mu on the Pacific and established their magnificent empire in the land of the eagle. With the finding of stone tablets depicting a great flood and art objects of pure Chinese jade, this presumed phantasy is slowly acquiring credence.

Centuries later came the banner of "Blood and Gold," in the hands of Cortez. What remnants of Aztec magnificence that existed under the Emperor Montezuma were swept aside by the "conquistadores" of Castile and Aragon. A new magnificence was transplanted from the old world to this older world, and Mexico became "New Spain." The ancient capital of Montezuma's empire disappeared as another Toledo or Madrid stretched its Renaissance spires and Baroco facades around the Zocalo. And this old square is still the focal point of Mexico City and of the entire republic. It marks the spot where the Aztec Empire was started, and where the conquering explorers made their headquarters. It will also mark the spot where one's many thrilling adventures in and around the capital begin.

One of the greatest buildings on the Zocalo is the oldest and finest cathedral in America, dating from 1537. Other buildings are the National Palace, residence of viceroys and presidents in turn, the Municipal Palace, and the Portales. Not far from this main square is the remarkable National Museum which contains such treasures as the Aztec stone calendar, weighing 60,000 pounds; the Sacrificial Stone, and Palenque Cross, and other monuments; idols, relics, jewels, armor, paintings, and hundreds of articles of both the imperial and colonial periods. But all the buildings, fine restaurants and hotels, glorious boulevards, and verdant parks in this great metropolis are too many to mention here.

In the vicinity of the capital are such spots as the "floating gardens" of Xochimilco, the Monastery of San Angel with its catacombs of mummies, and the famous suburbs of Coyoacan, Churubusco, and Guadalupe. A few days or a few months in Mexico will enthrall the mind with its tranquil beauty, its innumerable landmarks, legends and history. Surely, there is enchantment in these!

Some of the cities and towns which are but a few hours away have their own individuality and constitute a new experience in one's wanderings. The holy city of Cholula, lofty Puebla, the archaelological area of Teotihuacan, gay Cuernavaca, and eighteenth-century Taxco are just short jaunts. In all these places are different people, odd customs, and fascinating native crafts which will start a new train of enthusiasm.

Popocatepetl and Ixtaccihuatl, in all their glory, can be viewed from the excellent highway to Cholula and Puebla. And you will never cease to enjoy the ever-changing countryside with its alluring group of attractions, its brilliant life in strange costumes, and every imaginable variety of tropical flowers and vegetation. The magic of Mexico's atmosphere here will enfold you in every city and village along your trail of adventure. Truly, Mexico is bewitching, fantastic, and speaks to those of romantic heart.



Alexander Woollcott, author, radio favorite, and dramatic critic, enjoys the gardens at Hotel Huntington, Pasadena, as the guest of his friend, Stephen Wheeler Royce.

BOOKS

(Continued from Page 21)

University of California. The work transfers to a reader something of the wonder which moved in other hearts years ago. If we today have a boastable understanding of the science of our existence, we have lost regretfully in that sense of the strange poetry of it which was deeply possessed by early dwellers on the earth. In "Californian Indian Nights Entertainments" you'll find stories of the creation of the world, of man, of fire, of the sun, of thunder, of animals, etc. The book contains a general introduction on the status and relationship of Californian mythology, an analytical index, a folding map showing location of the various Indian tribes, groups, dialects, and families—and eleven plates of Indian mythology, spirit, impersonations, etc.

The Arthur H. Clark Company has also just published a book which, while not written by Californians, pertains to California and all the West. A scholarly treasure, "The Greater Southwest" is a survey of the economic, social, and cultural development of Kansas, Oklahoma, Texas, Utah, Colorado, Nevada, New Mexico, Arizona and California from the Spanish conquest to the twentieth century. The study is by Rupert Norval Richardson, professor of history at Hardin-Simmons University, and Carl Coke Rister, associate professor of history at the University of Oklahoma.

I have a note from Scripps College—"The first book of Millard Sheets, comprising 28 reproductions of water colors, oils, and frescoes which Mr. Sheets has executed appeared in November. Arthur Millier and Merle Armitage contributed articles, and of especial significance is a third article by Dr. Hartley Burr Alexander of Scripps College, professor of philosophy, inscriptionist, symbolist, and consultant in design for many of the most beautiful buildings in the United States. The volume is designed by Merle Armitage and printed by L. R. Kistler of Los Angeles.

"Dr. Emile Cailliet, professor of French Literature and Civilization at Scripps, has been signally honored by acceptance for publication by Editions de la Revue des Cours et Conferences in Paris of his recent book, 'An Inquiry into Symbolism.' This recognition by the organization which publishes only the best lectures given at the Sorbonne and the leading state universities of France indicates the very significant contribution to the world of letters which Professor Cailliet has made. The book is a result of fifteen years of research."

The note also refers to a volume by Lucile Phillips Morrison of California. This is "An Introduction to the World of Books," which drew editorial commendation in the Vancouver Sun—"It is an amazingly fine literary accomplishment. . . Lucile Phillips Morrison and her publishers, Scripps College of Claremont, California, have made a fundamental contribution to the cause of true education and literary erudition on this continent."

Max Miller's new book, "The Great Trek," published by Doubleday Doran, is an epic of a five-year reindeer drive. Mr. Miller is the former San Diego newspaper reporter, now a resident of La Jolla, who stepped into literary prominence with "I Cover the Waterfront."

Readers of Charles G. Norris are undoubtedly already acquainted with his latest book, "Hands." For those not yet in that happy class, a new experience in vigorous writing may be enjoyed through this document of American life from 1880 to our day. Mr. Norris contends here that man is most contented when working with his hands. There seems to me to be considerable truth in the thought. Do you often hear a man lightheartedly whistling when his hands are not busy?

Kathleen Norris' latest fiction is "Shining Windows," published last month. To prophesy that another one will appear soon is simple acknowledgement of the literary diligence of Mrs. Norris. To say that it will be another best seller is plain admission of the popularity of her writings.

And there are other—many other—current books by Californians, as deserving of your notice as those I have mentioned. I am sorry that I cannot speak of them all in a day.

Studies in Landscape Architecture

STUDIES IN LANDSCAPE ARCHITECTURE. Selected by a committee of the Boston Society of Landscape Architects. Bruce Humphries, Inc., Boston, Mass., $2.50.

The title would appear to be a misnomer, for there are few examples of landscape architecture in the book that can boast of any great amount of study. The book is a collection of photographs and drawings with no text other than captions. Perhaps that is best, for it would be unkind to write much about most of them. Added to this is the burden of poor printing and worse typography.

The major criticism is that most of the illustrations depict work of a trifling nature. For example, the "Steps to the Second Terrace" in the gardens of Colonel James M. Andrews in Brookline, Mass., are stone steps leading from one terrace to another, but what of it? There are thousands of stone steps of about the same character, or lack of it. The presence of a wrought iron balustrade of conventional design adds little or nothing to the importance of the work.

A few pages present views of marked beauty. Two of these are the "Evergreen Garden" in the estate of Mr. George Bullock, by the Warren H. Manning Offices, and the "Lily Pool" on the estate of Mr. H. H. Rogers, in Southampton, Long Island, by Olmstead Brothers, but there are not enough such pages to lift the book out of the class of mediocrity.

Mark Daniels.

MEXICO

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MUSIC

(Continued from Page 3)

activities in Los Angeles of and by the Federal Music Project. Friday and Saturday evenings at 8:30 and Sunday afternoon at 3:00 a newly created symphony under the baton of Modest Altschuler performs as one of the participating units (the first, we believe, of any consequence) of the F. M. P. The concerts are free to the public and are given at the Federal Music Projects home, 635 South Manhattan Place.

California being the sizable state it is, and music having the hold upon so many of its residents that it does, it is manifestly impossible to do more than lightly touch upon but a few of the amateur and professional, and governmental, shall we add, musical activities being carried on within its borders. These few are selected for mention not for, because, or in order of merit but simply as representative of what is being done in the state.

Debussy's "Sister Angelica", with Helen Gahagan starred, and Rimsky-Korsakov's "Coq d' Or", with Bolm Ballet featured, brougbt the opera season in San Francisco to a dazzlingly brilliant close, December 2.

December 7, Los Angeles saw and heard the most unique combination of Shakespeare *and* symphonic music, presented on one and the same program, *mirabile dictu*. Aided by the eloquent readings of Fritz Leiber, Monteux and the Los Angeles Philharmonic Orchestra proceded to delight the capacity audience with such Shakespearean-inspired works as Beethoven's "Coriolanus", Tschaikowsky's "Hamlet", Honegger's "The Tempest" and Nicolai's "Merry Wives of Windsor".

In San Francisco, December 10, the Sinfonietta Orchestra, under Giulio Minetti's direction, gave a performance featuring such seldom heard numbers as Honegger's "Pastorale d'Ete" and a Hindemith clarinet trio.

December 12 in Los Angeles, Weber's "Euryanthe" found itself somewhat dimmed and outlustred by the modern, but not too modern, treatment of an old theme by Vaughan Williams in his "Fantasia".

But the "stand-outs" of the evening (or afternoon—this reviewer went to both,—with a cellist like Garbousova playing) were the Saint Saens Concerto in A minor and the Rococo Variations of Tschaikowsky. Technically, only cellists could appreciate in full the errorless, effortless, yet withal not unsoulful playing of this consummate artist. Saint Saens' composition, as also Tschaikowsky's, are vehicles for the conveyance of musical expression only by cellists who have long since graduated from all difficulties (they are not a few) of cello technique. As most assuredly has Garbousova! Even to the uninitiated in cello performance, however, Garbousova was an unqualified revelation. She and her companion performer (we're thinking of the beautiful toned cello—for did not it have a share in the triumph?) gave not just passing pleasure but deep and immeasurable joy to all those so fortunate as to hear and shall we say witness the perfection of her art. For something like a decade this writer has been after nearly every cellist met, Casals and Piatagorsky among others, please to do the Rococo Variations. Not since the early twenties in Germany, had he had that good fortune, until—this unprepossessing young lady from Russia came along to do the trick. *Merci bien,* Mlle. Garbousova!

December 17, the second concert of the season by the Pasadena Civic Orchestra was given, Reginald Bland conducting, and a large and appreciative audience attending. In this connection it may be added that Alice Mitchell Plumlee, winner in the Novemher auditions, is to fill the solo role in concert with the orchestra, January 24, playing the perennially most acceptable Mendelssohn Concerto for violin.

December 19, Brahm's Variations on Haydn theme in B flat and Franck's Symphonic Poem, "Les Eolides," competed with Ravel's Introduction and Allegro for Harp, with Orchestral accompaniment, and Tschaikowsky's Symphony No. IV for the plaudits and the favor of the assembled audience. Miss Virginia Morgan was the harp soloist of the occasion.

The magnificent last movement of Tschaikowsky's immortal Fourth got a most unbecoming "jazzification", in what appeared to be an unfortunate try for "fireworks," for the delectation of the "grandstand." To be sure tbis symphony is an admittedly tempting climax number. But even

(Continued on Page 30)



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WHO SAID ROCKEFELLER CENTER

(Continued from Page 19)

pays well for bit parts on their programs. They are producing many shows giving the local youngsters better opportunities and something to stand on in demanding more than five dollars a show on local programs which can well afford to pay more. It's high time such a change was wrought. Chiseling for this and that characterization will have to be stopped and when petty chiseling is brought to a halt radio business steps up a notch. Nothing is being said about big time chiseling. That's for experts in New York.

In every way NBC's move in bringing studios to Los Angeles and Hollywood is the best thing that has happened to the Western radio industry since its birth. As a matter of fact CBS thought so much about it that it is said to have bought KMPC with the intention of building Los Angeles studios to match NBC's.

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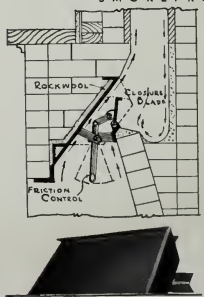
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INTERIORS

(Continued from Page 8)

one of California's large department stores has an office which clearly reflects his own personality and the underlying spirit of the store. It is an English period room, of the Eighteenth Century, dignified, cultured, based on sound tradition.

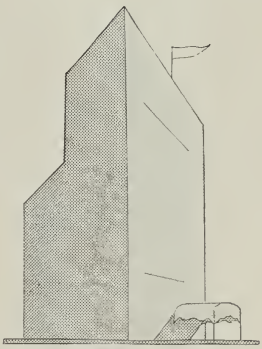
Such settings as these are undeniably appropriate and such splendid examples will continue to be called into being, there is no doubt about that. But, just as worthy and just as appropriate are the modern treatments, such as the Lord and Thomas offices and those of the new NBC radio broadcasting studios in Los Angeles. Radio is a thing of today, with no time to look backward, any more than advertising.

There is, again, a highly specialized field which is rapidly developing importance. As an illustration of what I mean, take the offices of an orthodontist, a man who specializes in treating and correcting the teeth of children. With a nice eye to winning the confidence of his small patients, thrusting from their minds the age-old horror that surrounds a trip to the dentist, the children are brought into a reception room which is like a lovely garden. There is a fountain which never fails to fascinate them. Plants in tubs and an abundance of flowers, with walls decorated to carry out the idea and awnings to sustain the idea, make it a place where children forget their fears and contentedly play while awaiting their turn. That the parents appreciate the effect on the youngsters, goes without saying.

Another man, whose work is along the same lines, is about to erect a specially designed building which will include sand-piles, permanent exhibits of things which delight children and all sorts of fascinating features. It will, no doubt, prove a sound investment for him.

The same sort of idea is being carried out in many places of business or professional activity, to a lesser degree perhaps, but all with the idea of attracting the "customer," be they juvenile or adult and for that reason, more scope is afforded the decorator in creating something distinctive. Some of them will, probably, be very bad, when judged by the standards of sound decoration, but some of them are sure to be good, even if they prove radical departures from established form. In any event, they will be interesting to watch.

One more thing I want to mention, which proves how firm a hold the idea of offices treated from the standpoint of interior decoration has acquired, today. Work will soon commence in this state on at least one structure which will offer its clients offices which may be rented completely decorated and furnished, done in modern fashion, conservatively presented. And that is something new under the sun!



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(Continued from Page 28)

so it and its composer Tschaikowsky, even today, have certain rights that did not seem to this one hearer, at least, to have been too carefully observed in the Monteuvian conductorial treatment of it. Dramatic force! Oriental symbolism! Soul outpouring! Poignancy! Despair! Where were they? This great symphony is a personal reflection of a sadly involved period of the great Russian composer's career. The personal note therein must somehow be "got over" by the conductor to his audience, if the symphony is indeed to manifest even a slight modicum of its intended significance. This judge of the matter could not, try as he would, except here and there, discover these so necessary constituents in Monteux' most unfortunate reading of Tschaikowsky's Fourth. The notes were played, no doubt, but the symphony's pervading spirit! That we, sorrowfully, missed.

Monteux' forte is the conducting of works by his own countrymen, contemporary or otherwise. With Debussy, Franck, Saint Saens, for example, he is thoroughly at home. Another characteristic and we think mentionable point about Monteux is this: a violaist himself, he has an understandable jealousy of and exercises an almost continual concentration upon "the strings". With the other sections more especially the brasses and the percussion, he is not at all comparably *en rapport*. And such a predilection shall we call it, is fatal in the directorial handling of so regnant and superb a masterpiece as Tschaikowsky's Fourth.

December 21, Debussy's "The Blessed Damosel" and "The Sea" strove for the mastery of the attending Philharmonic audience with Berlioz' "Benvenuto Cellini", "The Trojans", and Excerpts from "The Damnation of Faust." To this reviewer Debussy emerged victorious, easily so, in the encounter.

Notable individual performances were given by Pauline Guthrie, soprano, and Beulah Seaman, contralto, in "The Blessed Damosel",—they being most competently reenforced by the members of the Women's Lyric Club. Perry Askam impressed, most convincingly so, with his art in the Excerpts from "The Damnation of Faust."

December 27 Bovard Auditorium was the scene of a special concert directed by Schoenberg. His "Kammersymphonie", "Suite for Strings" and "Verklaerte Nacht" were most splendidly played under the personal direction of the composer, himself. The concert was given under the joint sponsorship of Phi Mu Alpha and the local chapter of Pro Musica.

Saturday evening, December 28, Monteux fairwelled his host of southern California admirers, turning San Francisco ward, where he has assumed the post of conductor of the San Francisco Symphony Orchestra for the current season. Jeritza was the featured soloist of the evening's performance. Her vocal wizardry found most splendid expression in Tschaikowsky's "Jean of Arc" and Kreisler's "Liebestod". Jeritza, Monteux and the orchestra, all, indeed, acquitted themselves well. Jeritza superlatively so. And so the curtain was reluctantly let fall on the Monteuvian reign in conductor Klemperer's absence.

After an almost monotonous series of triumphs in the east, while filling Toscanini's berth with the New York Philharmonic, "O. K." returns laden with fresh laurels, ready and eager to carry on in his inspired storming, already so markedly successful, of the "musical heights" for Los Angeles and vicinity.

As an especially rare treat at the Symphony Pair of Concerts, January 9 and 10, the Symphony No. 1 of Shostakovitch, leading young Russian composer, is to be premiered.

Dr. Klemperer has lined up for the balance of the season soloists, of Old and New World renown, of the caliher for example, of Feuermann, Viennese cellist.

The musical pace, as it were, so conspicuously set by San Francisco and Los Angeles, is sure to be closely kept up to by the surprisingly many other hives of musical activity throughout the State.

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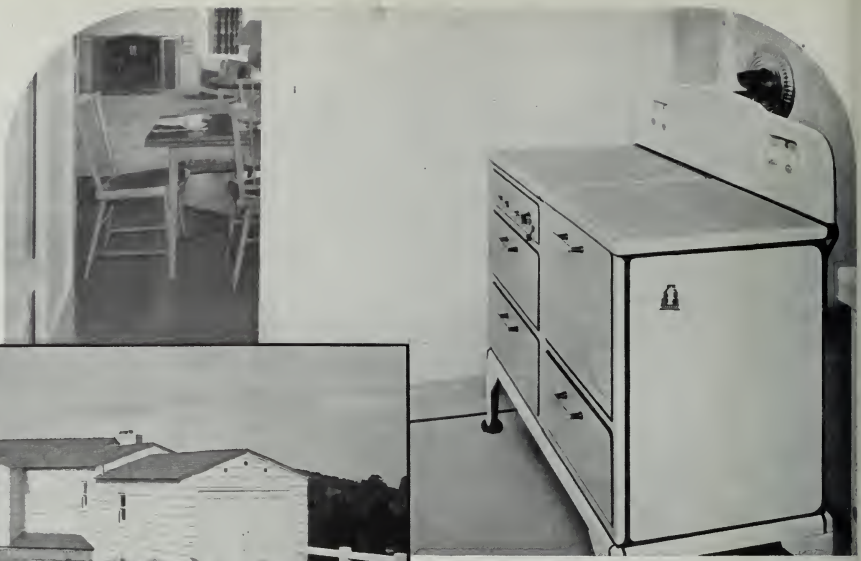
A California Home—Donald D. McMurray, architect (See Page 34) Photograph by George Haight

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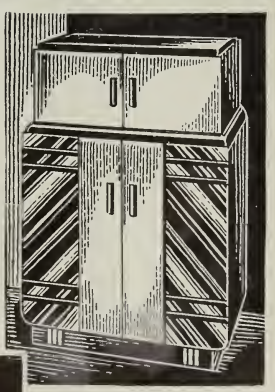
Home of Mr. and Mrs. Samuel J. Briskin, Uplifter's Ranch, Santa Monica, California. Above is one view of the deep bay sun room with mauve-brown walls, antique white woodwork, brown linoleum inlaid with cream color, white wire chairs and brown upholstered seats the combination, with a specially re-finished Radiobar as the central piece of furniture, specially finished in mauve-brown and white, completes the picture so ably schemed by Annette L. Frank interior decorator. *Mr. Briskin is Vice-President and General Manager of the RKO Studios in Hollywood.*

* * *



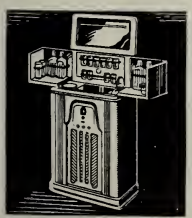
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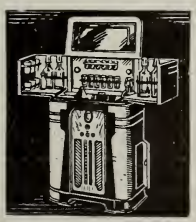


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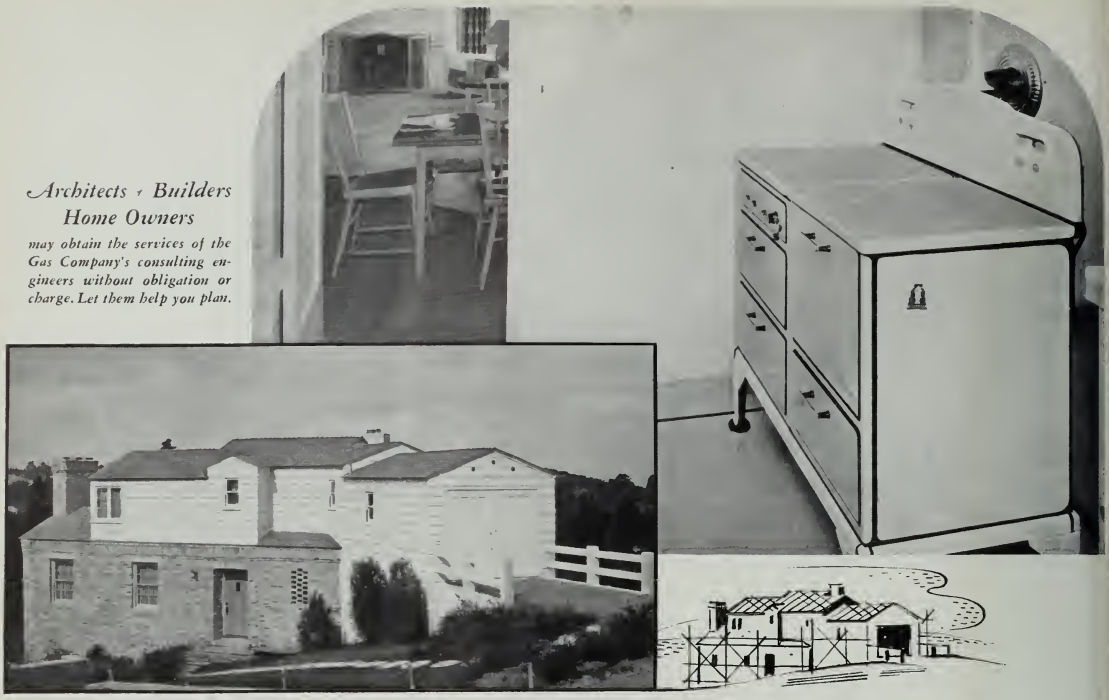
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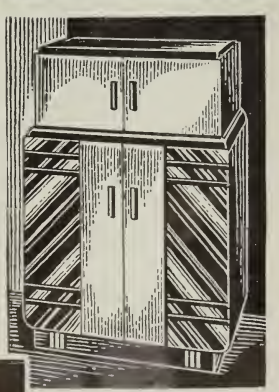
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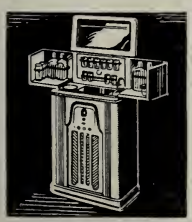
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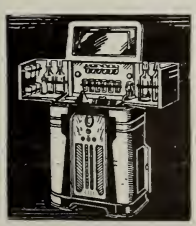


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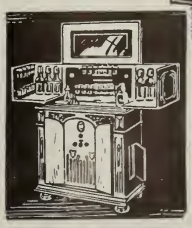
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Editorial

THE UNITY OF LIFE

THREE holidays come in February and, in a rather far-fetched way, a kinship may be traced between the three. St. Valentine's Day celebrates the fame of Cupid—the enslaver of human hearts, while Lincoln's birthday commemorates history's greatest advocate of human freedom. The relationship of Washington's birthday is perhaps more to St. Valentine's Day than February 12. No man can become the Father of His Country—or a less famous father—without the influence of the Saint we celebrate on February 14.

FAIR WEATHER AGAIN

NOTHING is more characteristic of a Fair than variety, and people who visited the San Diego Exposition last year will discover numberless new features this year—and many they necessarily overlooked at first sight. From February 12 to September 9 all roads—or a good many of them, anyhow, will once more lead to San Diego.

CHINESE NEW YEAR

AS THIS goes to press Chinese New Year will be in full swing. Many people say the date is late because they think the Chinese are slow; they are wrong on both counts. It is purely a matter of what calendar they use.

San Francisco's Chinatown is alive and ringing with the characteristic insouciant laughter of the Oriental. The curbs are lined with stands banked with narcissus, hyacinths, cyclamens, primroses and long branched sprays of fruit blossoms. Octogenarians walk arm in arm carrying sprigs of evergreens or petaled boughs, laughing as their timorous slippers are jostled by the careless feet of scampering, screaming urchins in gold and scarlet dress. The odors of fresh roasted pork and salt fish mingle with the perfume of the lilies. The cry of the Chinatown guide is drowned by the greeting of a mandarin's son to his favorite chestnut vendor. Everywhere are laughter, music, color, flowers and perfumes. Business is booming and there is an incessant clatter in the till, for on the twenty-fourth of January every Chinese must and will be debt free.

CHAMBER MUSIC

IT IS said that one may not compare a tree with its blossom. It is too much like comparing a mountain with a diamond dug from its side. By the same token, one may not compare the symphonies with chamber music. Yet to attempt a description of the exquisite beauty and execution of the music rendered by the San Francisco String Quartet without employing similes and descriptive phrases so often used after hearing a perfectly conducted concert is a difficult task. Naoum Blinder, Eugene Heyes, Willem Dehe and Lajos Fenster, who comprise this string quartet, have rendered numbers by Schubert, Brahms, etc., during the month of January, with an exquisite precision and tonality that have rarely been equaled in the West. May it be the State's good fortune that they continue.

MATISSE IN SAN FRANCISCO

THE Matisse exhibition at the San Francisco Museum of Art developed this as one explanation for the style of Modernists. Such paintings as Titian's "Portrait of Bella," Leonardo's "Last Supper," Velasquez' "Forge of Vulcan" and Franz Hals' "Nurse with Child" took a long time in the doing, some of them years. In this day and age, when speed is the sole essence of existence, painters cannot spend their time in poorly paid labor, so, in order to increase their output they develop a slap-dash style by which canvases can be turned out more rapidly, done in a medium that can be purchased for a dollar a quart. It is just a question of mass production, and the only persons to blame for it are the public who spend for bathtub gin the money that might enable these artists conscientiously to pursue their profession.

THE FOURTH PARILIA

MANY of us could not see how the beauty of the Third Parilia could be surpassed. It was not only surpassed, but the memory of all past Parilias, and, for that matter, nearly every other pageant, was blacked out by the grandeur, the flashing costumes and the controlled rhythmic movement of masses in costume during this Fourth Parilia held in the San Francisco Municipal Auditorium. The all but insurmountable obstacle of scale, the *bête noire* of all creators in design and stage craft, was as well handled as in any pageant or theatrical production of modern times.

The auditorium in which the event took place is huge, and it seemed impossible that anyone could develop a plan of pageantry in which the participants would not be dwarfed to the scale of crawling ants, yet it was done. Stepped terraces flanked the gigantic green Buddha on either side. Upon these terraces figures of the participants climbed and reclined after their number was completed. When the program was finally ended, on either side of the smoke wreathed Buddha was a wall of human figures in scintillating costumes of metal, fabric and leather in every hue of the rainbow. Two elephants, still in scale, followed by symbolical Javanese Outline figures twenty feet in height passed before the throne at the feet of the great green figure. Like so many other accomplishments that seem to attain perfection this one brings up the eternal question, "What Next?"

CALIFORNIA ARTS & ARCHITECTURE

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THE CALENDAR

Music + Art + Clubs + Sports + Announcements

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

NATIONAL ORANGE SHOW, an annual affair at San Bernardino, California, is held from February 20 to March 1. This twenty-sixth citrus exposition will offer an extensive program of entertainment for each day. A general scheme of decoration is always followed and this season the motif will be South Sea and Hawaiian.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION opens at Balboa Park, San Diego, California, February 12, with new and added attractions in the buildings, as well as new planting of flowers and shrubs throughout the grounds.

CALIFORNIA SKI ASSOCIATION'S STATE CHAMPIONSHIPS are held at Tahoe City, February 22-23, and the Yosemite Winter Club holds the invitational ski meet, February 15-16, at Yosemite National Park, followed by a special holiday sports program, February 22-23, in celebration of Washington's birthday.

SKATE AND SKI CLUB, San Francisco, California, meet on Monday evenings during the winter season, alternating between the pleasures of the San Francisco Ice Rink and the skiing and skating to be found in the High Sierras.

ARCHERY CLUB of Pasadena, California, holds bi-monthly shoots and invites interested archers to join. At a recent meeting visiting clubs represented were Redlands, Lakeside, Santa Monica, North Hollywood, Elysian Park, Edison Archers of Los Angeles, and the San Pedro Club. Information may be obtained from William H. Brandon, 461 Summit Avenue, Pasadena.

NATIONAL MIDWINTER DOG SHOW is held February 15-16 at the Civic Auditorium, Pasadena, California. Jack Bradshaw, Jr. is the superintendent, with headquarters at 1814 South Grand Avenue, Los Angeles.

HORTICULTURAL SOCIETY announces the annual Spring Flower Show will be held at Pasadena, California, the third week in April, managed by a city-wide organization in cooperation with the Society. Invitations will be issued to garden clubs, civic and women's organizations to appoint committees to make plans for the show.

LOS ANGELES TURF CLUB continues the meet at Santa Anita track, Arcadia, California, through February.

PALAIS DE GLACE, Los Angeles, furnishes a meeting place for the intercollegiate ice hockey league, and games are announced for each Saturday night.

POLO is a favored winter sport in California, particularly at Del Monte, Santa Barbara, and the clubs of Los Angeles. The Midwick high goal polo players, including Elmer Boeseke, meet the British all-stars led by Eric Tyrrell-Martin, on February 2 and 9; the champion Greentree team on the next two Sundays, and will play from February 19 to 29 in the annual Pacific Coast high goal handicap on the fields of the Midwick Club, near Los Angeles. Will Rogers' Memorial Tourney opens the the Uolifters' Club, near Santa Monica, February 2. Polo games may be seen every Sunday at the Riviera Club at 1:30 p. m. Follow Sunset Boulevard to the fields, near Santa Monica.

LECTURE COURSE, covering subjects of present interest, continues at the Community Playhouse, Pasadena, California Monday afternoons at 4:15. Forthcoming dates and speakers are:

Feb. 3, Ludwig Lewisohn, "The Jew and the World".

Feb. 10, Amelia Earhart, "Adventures in the Air".

Feb. 17, Edward Corsi, "America and the Foreign Born".

Feb. 24, Ogden L. Mills, (subject to be announced).

March 2, Tatiana Tchernavina, "An Intellectual Worker in the U. S. S. R."

THE MODERN FORUM, Herman Lissauer, director, presents Julien Bryan, March 9, at the Philharmonic Auditorium, Los Angeles. "March of Russian Events" is Mr. Bryan's subject, which is illustrated with motion pictures.

MUSIC

By H. ROSS STEVENSON

WITH cacophonous rites that managed even to outmodern some of the moderns at their worst—or is it best?—the New Year was introduced and made welcome and—we flatter ourselves—quite at home in California.

This annual "Symphony of Clamor" finally having made its exit from our musical consciousness, (thank the Lord!) music-devoted Angelenos were more than ready the night of January 4 to be regaled with the music performed for them by assistant conductor Svedrofsky and the Los Angeles Philharmonic Orchestra. There was to be sure modernity on this program. But, again thanking the Deity, none that smote eardrums beyond their capacity to bear or that defiantly challenged good taste: "Like and enjoy me if you can!"

All of which is by way of re-iterating the splendidly deserved success won by Svedrofsky and the orchestra in their performance on the above occasion of Goldmark's Sakuntula Overture, Deems Taylor's "Through the Looking Glass", Mozart's Concerto for Flute and Harp in C-Major and Sibelius' Symphony No. 1.

Jackie Cooper appearing through the courtesy of MGM acted as youthful but capable narrator of the tale which had served as the fount of composer Taylor's orchestral inspiration.

Sunday afternoon, January 5, as well as Friday evening, January 3, the Altschuler-led orchestra played the second of their symphonic concert series under the sponsorship of the Federal Music Project.

Bach's magnificent Passacaglia for organ was stirringly done, thanks to the adequacy of the performers, of the conductor, and Mr. A. Goedicke's orchestral transcription therefor.

No discernible weakness was apparent in the different choirs, as they threaded their devious ways under conductor Altschuler's unmistakable beat, through the labyrinth of this wondrously wrought masterpiece of contrapuntal composition. A government sponsored orchestra that plays Bach as this one did is en route to a secure place in Los Angeles' musical life and esteem.

We can think of *better* places to come on a program than immediately after the great J. S. B. It strikes us as somewhat likening a chap to the poor fellow—Lord Chamberlain—or what-not—who marches just behind the *King*. MacPherson's composition, which followed Bach's Passacaglia, was entitled: "A Deserted Garden".

The soloist of the occasion was Ervin Nyiregyhazi. "Irv" (can you blame us?) did an exceedingly workmanlike job. Musician and pianist from the core of his being to the very finger tips, he was as commanding a figure at the key-board as he seemed shy and self-effacing the moment he arose from it.

If we may say so, something of the Graingerian self-assertiveness and self-assurance would not go amiss in the future concert demeanor of this promising young pianist.

Rimsky-Korsakov's Suite, "Tsar Sultan", and Tschaikowsky's Overture, Fantasie Romeo and Juliet, had momentary effulgences,—were played with more than their true inherent musical worth would seem to have justified.

MasPherson's Suite at times rose to musical heights but, unfortunately, the stays on those heights were not always of so long a duration as could have been wished, or expected. MacPherson's problem is distinctly not one of ideas, but we should say of suppression of them. For again and again the Suite burst forth with gems of musical expression. But instead of handling, polishing and holding them up to glow and gleam, the first thing we knew *another* idea had come upon the musical scene,—sometimes gem, sometimes not.

Beethoven's and Bach's love of large development from simple means we respectfully commend to composer MacPherson for such attention as he may be disposed to give it.

Too, it seemed hard to understand how "A Deserted Garden" could be so full of "goings-on",—ultra-modern, modern and romantic. Our conception of "A Deserted Garden" would call for something in the nature of quietude, repose and the like.

Pianistic pyrotechnics, displays of orchestral prowess, etc. were strewn through the work, tremendously impressing those no doubt, well, those who *are* impressed by such musical achievements.

But for us composer MacPherson's more subdued and audience-forgetful moments were his best, and really and truly suggestive of and in keeping with his title: "A Deserted Garden."

The P. W. A. enterprise—speaking of the department devoted to music in this state—proceeds apace in Los Angeles. The orchestra has been endued with a superb musical enthusiasm, thanks to the zeal and sound musicianship of its conductor, Modest Altschuler. More and more its playing has that unified, correlated and controlled power of a professional symphonic organization.

The vocal groups are likewise being welded and fused into ensembles which

(Continued on Page 29)

COUNT BYRON de PROROK speaks in San Francisco at the Scottish Rite Auditorium, February 19, giving authentic and first-hand facts on Abyssinia. Count de Prorok is a noted explorer, adventurer, author and archaeological authority. Motion pictures illustrate the lecture. He appears under the direction of Beatrice Judd Ryan.

PUBLIC LIBRARY of Los Angeles, Fifth Street and Grand Avenue, offers a series of free lectures throughout the month, with the exception of Saturdays and Sundays. These lectures include varied subjects, philosophy, art, the dance, astronomy, law, economy drama, talks on birds, and on animals, illustrated, as well as book reviews.

SYUD HOSSAIN gives the third talk of his series at the Hotel Vista Del Arroyo, Pasadena, California, February 14. The subject is "The Pacific Triangle: China, Japan, Russia". Presented under the management of Carolyn E. Ware.

SCHOOL OF MODERN DANCE, 678 S. Lafayette Park Place, Los Angeles, announces a lecture on "Modern Dance and Its Great Personalities", February 2, illustrated by motion pictures of Mary Wigman and her present group. Also a lecture, March 1, by Merle Armitage on "The Dance and Contemporary Expression".

LECTURE COURSE at the Public Library, Pasadena, California, includes:

Feb. 5, "Lessons From England: Main Currents in English Politics" by Dr. Robert G. Cleland of Occidental College.

Feb. 19, "Insuring the Essentials: The Problem of Social Security" by Dr. Clarence M. Case of University of Southern California.

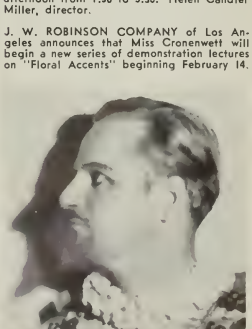
March 4, "Government and Labor: The Schechter Decision and the Wagner Act" by Dr. Towne Nylander, director, Regional Labor Board.

LIVING HISTORY is presented by Marguerite Harrison (Mrs. Arthur Blake), at the Writers' Club, 6700 Sunset Boulevard, Hollywood, in the morning, February 4, and in the evening, February 11. The evening event presents "Grass," the picture of the migration of a tribe taking their herds from the Persian Gulf over the snowcapped mountains to the grass beyond.

ALINE BARRETT GREENWOOD analyzes world affairs, reviews new books and discusses recent plays at the Shakespeare Clubhouse, Pasadena, California the morning of the third Wednesday of each month, February 19. Miss Greenwood presents a similar talk at the Hotel St. Francis, San Francisco, the second Monday in the month.

ARTISTS GUILD, San Gabriel, California, announces the opening of the first anniversary exhibition of paintings and craftwork, Sunday, February 2, at the Gallery on the Plaza. Etchings by Arthur Millier in the Print Room. Glen Lukens is showing ceramics, and handmade jewelry. Other crafts are also shown. Gallery is open every afternoon from 1:30 to 5:30. Helen Candler Miller, director.

J. W. ROBINSON COMPANY of Los Angeles announces that Miss Cronenwett will begin a new series of demonstration lectures on "Floral Accents" beginning February 14.



Rolf Gerard sings a leading role with the San Carlo Opera Company throughout the engagement in Los Angeles, February 7 to 19, and during the visit of the company to San Francisco, opening February 23.

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A PREVIEW of "Pasadena Pottery" is announced by Ernest Batcheider and William Manker at Dabney Hall, California Institute of Technology, to February 15, daily and evenings, except Saturday and Sunday. A kiln is to be built in Pasadena but the output is to be limited. Design and artistry are stressed rather than mass production.

MARDI GRAS BAL MASQUE is held at San Francisco, February 25, to aid the Children's Hospital. As usual this is a strictly costume affair and a beautiful pageant is presented.

MUSIC

PHILHARMONIC ORCHESTRA, under the auspices of the Southern California Symphony Association, and directed by Otto Klemperer, continues the winter season of concerts. The regular pairs of the month are given, Thursday evening and Friday matinee, February 6-7 and 20-21. Also Saturday evening, February 29, at the Philharmonic Auditorium, Los Angeles. The Orchestra is heard at Santa Barbara, California, February 11, and at San Diego, February 25. Lotte Lehmann is the soloist, February 20-21.

MUSICAL ASSOCIATION of San Francisco sponsors the symphony concerts given at the War Memorial Opera House, under the direction of Pierre Monteux, throughout the winter season. The concerts are presented in pairs at two-week intervals. Dr. Otto Klemperer will be a guest conductor at one concert during the last half of the season, while the soloists are Jascha Heifetz and Mischa Elman, violinists; Jose Iturbi and Myra Hess, pianists.

CARMEL MUSIC SOCIETY presents the ninth annual winter artist series at Carmel, California. The Hart House String Quartet is heard February 14. The next artist is Jascha Heifetz, violinist, who plays, February 24.

THE ART COMMISSION of San Francisco presents the Symphony Orchestra, under the direction of Pierre Monteux in a series of municipal concerts at the Civic Auditorium at popular prices. The current dates are February 4, 18 and 25. Guest conductors include Alfred Hertz, Hans Leschke and Igor Stravinsky. Among the soloists are Alexander Brailowsky, pianist; Grete Stueckgold, soprano; Lotte Lehmann, soprano, and Albert Spalding, violinist.

FEDERAL SYMPHONY ORCHESTRA, directed by Ernest Bacon, is presenting a weekly series of free concerts at the Veterans' Auditorium, San Francisco. February 5 is the current date.

JAN KUBELIK, violinist, appears in the Merle Armitage concert series, at the Philharmonic Auditorium, Los Angeles, March 6.

CIVIC ORCHESTRA of Pasadena, California, under the direction of Reginald Bland, presents the free monthly concert, February 8, at 8:30, and February 9, at 2:30, at the Civic Auditorium, Pasadena.

THE BEHYMER DE LUXE COURSES at the Philharmonic Auditorium, Los Angeles, offer the Trudi Schoop Comic Ballet, opening February 4; the San Carlo Opera Company, February 7-19, also Jascha Heifetz, violinist, February 25, and Bartlett and Robertson, duo-pianists, March 3.

CHAMBER OPERA COMPANY, directed by Dr. Ian Alexander, presents "Marriage of Figaro" at the Veterans' Auditorium, San Francisco, Thursday, February 6.

COLEMAN CHAMBER CONCERTS, founded in 1905 by Alice Coleman Batchelder, present noted artists on Sunday evenings at 8:15, one each month, at the Community Playhouse, Pasadena, California. The distinguished Canadians, the Hart House String Quartet, are heard in February.

LOS ANGELES CHAMBER MUSIC SOCIETY, Mrs. Cecil Frankel, president, announces the resident artist concert will be a presentation of the California String Quartet, February 11. Nina Koshetz, soprano, will assist. The Hart House String Quartet is scheduled for an appearance, February 14. These concerts are given at the Biltmore Hotel, Los Angeles.

CLAREMONT COLLEGES ARTIST COURSE sponsors concerts at Bridges Auditorium, on the campus, during the winter and spring semesters. The San Carlo Opera Company is announced for February 6.

PETER CONLEY presents Heifetz, world renowned violinist, February 20, in the artists series at the Memorial Opera House, San Francisco.

LESTER DONAHUE, pianist, appears in a recital at the Hotel Huntington, Pasadena, California, February 13.

THELMA GIVEN, violinist, is heard in recital, February 17, at the Philharmonic Auditorium, Los Angeles. Miss Given is a pupil of Leopold Auer, with whom she studied in Europe.

POMONA VALLEY SYMPHONY ORCHESTRA, Vernon Robinson, conductor, offers a concert, February 3, under the direction of James Guthrie, High School Auditorium, Pomona, California.

SINFONIETTA ORCHESTRA occupies a unique position in San Francisco, it employs twenty members of the San Francisco Symphony orchestra but specializes in compositions written for a small ensemble, and various groups of instruments, including brasses, woodwinds, strings and their compositions. The current concert is given February 11, under the direction of Giulio Minetti, at the Community Playhouse.

LILIAN STEUBER, pianist, is heard in recital during February at the California Institute of Technology, Pasadena, California.

SAN FRANCISCO CHAMBER MUSIC SERIES, Carolyn E. Ware, manager, provides two distinguished concerts in the month. The Hart House String Quartet is heard, February 4. Bartlett and Robertson present a recital for two pianos, February 25, at the Community Playhouse, San Francisco.

YOUNG PEOPLE'S SYMPHONY CONCERTS, sponsored by the Junior League of Pasadena, are given at the Civic Auditorium, Pasadena. The concert of February 14 is presented by the Junior College Symphony Orchestra, with Milton C. Mohs conducting.

SAN CARLO OPERA COMPANY presents sixteen operas, February 7 to 19, at the Philharmonic Auditorium, Los Angeles. The repertoire includes the standard Italian operas, Lohengrin and Tannhauser by Wagner, a French opera or two, and "Madame Butterfly" with the young Japanese prima donna soprano. The Opera Company presents a similar program, opening in San Francisco, at the Memorial Opera House, February 23.

TRUDI SCHOOP and her Comic Ballet is seen in Los Angeles, February 3-4-5, at the Philharmonic Auditorium.

ANALEE CAMP, violoncellist, is heard in the Hall for Chamber Music, Mills College, California, February 12.

THEATER NOTES

CALIFORNIA THEATER OF ALTADENA presents "Distant Drums" by Dan Totheroh, February 18-19, at the theater, North Lake Avenue and Mt. Curve. Wilfred H. Pettitt directs, with Ann Peek as co-director and leading woman.

THE EDWARD CLARK PLAYERS give "Lily Sue" a three-act melo-drama by Willard Mack, to February 9, at the theater, 1556 North La Brea Avenue, Los Angeles.

COMMUNITY PLAYHOUSE, Pasadena, California, presents two plays each month, each running two weeks. The bill is changed on Tuesday evening, and the program is continuous each evening, with the exception of Sunday and Monday. Matinees are given on Saturday unless otherwise announced. Gilmor Brown is supervising director. The plays of the month are:

To Feb. 8, "Royal Street," by Lee Freeman.

Feb. 11-22, "A Glass of Water," by Augustin Eugene Scribe.

Feb. 25 to March 7, "Not for Children," by Elmer Wright.

PADUA HILLS THEATER, near Claremont, California, constantly adds new plays to the repertory of the Mexican Players and occasionally revives an old one. At present "Mamacita" plays six times a week, Wednesday, Thursday, Friday, Saturday evenings, and Wednesday and Saturday matinees, until February 15. "It rained in Ixtlan del Rio" opens February 19 and continues until March 28.

SHOWCASE THEATER, Los Angeles, announces "Three Sheets in the Wind" by Gladys Unger and Walter Armitage, will have an early February opening.

BLISS-HAYDEN MINIATURE THEATER, Los Angeles, presents Bessie Barriscale in a new play, "Night on Earth," by Julian La Mothe, early in February.

EDWARD ELSNER'S LITTLE THEATER, Beachwood Drive, Hollywood, California, is giving "Children of the Rich," with Julian Eltinge in the role of "Uncle Remy."

SAN MARINO STUDIO THEATER, San Marino, California, gives the first presentation on any stage of the new play, "Thru Time, Darkly," by Sidney Reynolds, to February 8. Frances Douglas Cooper directs.

COMMUNITY PLAYERS, Laguna Beach, California, have appointed Mrs. Marjorie Williamson, of the Pasadena Community Playhouse Workshop, as director. The present production is "Whistling in the Dark," with Thomasina Mix in one stellar role.

GATEWAY PLAYERS CLUB, 4212 Sunset Boulevard, Los Angeles, presents "Headline Hunters," a "Saga of the Fourth Estate," by Edward Schoening, opening February 6.

LITTLE THEATER OF THE VERDUGOS, Verdugo Woodlands, near Glendale, California, offers "Her Husband's Wife," by A. E. Thomas. Harrison Ford directs this group.

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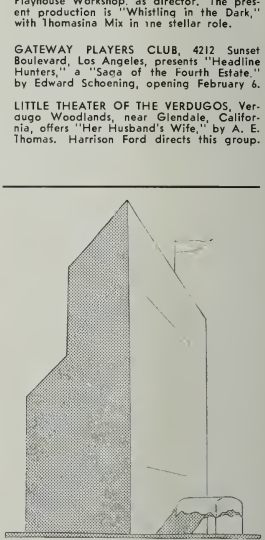
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YOUR INSPECTION INVITED



Hizi Koyke, Japanese soprano, will again please California audiences when she sings the role of "Madame Butterfly" in the presentation of the opera by the San Carlo Opera Company, February 6 at the Bridges Auditorium, Claremont, February 8 and 11 at the Philharmonic Auditorium, Los Angeles, February 17 at Long Beach, before going to San Francisco for the engagement there.



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BRIEF BIOGRAPHIES

Robert Welles Ritchie

A BRIEF biography, all too brief, of Mr. Ritchie appeared in a former issue. It did not seem then, nor does it now, that any biography of a man whose name is well known on two continents was needed. A sort of conceit in having Mr. Ritchie's name on our pages, coupled with gratitude, prompts this more amplified account.

Mr. Ritchie received his A.B. in the college of letters at the University of California in 1902. After a year or two on the San Francisco newspapers, he treked to the Orient to become the editor of the *Japan Daily Advertiser*. Upon his return, several years later, he went to New York, where he worked on the *Evening World* and the *Sun*, finally taking Will Irwin's place as leader writer on the latter journal. It was while on the *Sun* that Mr. Ritchie went to Mexico to cover the revolution that resulted in the overthrow of Diaz and, what is more important to the world of letters, the writing of his famous "Fall of a Dictator." While on the *Evening World* he was under Charles Chapin, the man who trained Irvin Cobb.

During the World War Mr. Ritchie was correspondent for "Universal Service" with the British and Belgian armies. From 1928 to 1932 he was London correspondent for the same service. What an autobiography his would be!

Mr. Ritchie is over six feet, most of which is from the eyes up. If you ever think you would like to stick a pin in the top of a balloon you see protruding from a crowd, think twice. It might be the bulging dome of that correspondent who kept you breathlessly awaiting his reports from the front in 1918. How he stabs out so many words on the typewriter with only two or three fingers is a mystery, but here are some of the books he has thumped through a ribbon. "Trails to Two Moons," "Inside the Lines," "The Saxons," "Dust of the Desert," "Ho Sonora," "Wheat," "Hell Roarin' '49'ers," "Deep Furrows." He says that some day he is going to get busy and do some writing.

Edward F. O'Day

IT IS high time that CALIFORNIA ARTS & ARCHITECTURE place the crown of laurels on the florid brow of Edward F. O'Day. There may be those who think that his editing of the California Poet's Corner in this incomparable journal has brought him the recognition of the world far better than any biographical encomiums could, but even that leaves certain details to be recorded.

In 1900 Ed descended the steps of St. Ignatius College, hugging a sheepskin that pronounced him a bachelor of arts. Six years later, with one vest button gone, he emerged from the same institution with a master's degree. Every year since that time has yielded a crop of evidence that he was all that the two parchments testified.

For many years he divided his time between work on the newspapers of San Francisco and the writing of brilliant speeches and papers for his friends. It was Irvin Cobb, I think, who said that if Ed O'Day ever started to work for his own interests the world would hear from him. Well, the world has, but he is still writing papers for others.

As editor of *Town Talk*, O'Day gave us a sample of what wit, humor and good English could be. Now, as editor of the San Francisco *Recorder*, a daily for the bench and bar, he is bringing smiles to the weary judges and doing much to make the life of a lawyer worth living.

Mr. O'Day has written three plays for the Family Club, but he seems to have forgotten that. He says that he can't write poetry, yet the verses of "A California Lullaby," music by Rudy Seiger, are his, and that song is being sung and played throughout the land. You can get a slant on one of his styles in the Poet's Corner of this issue.

CALIFORNIA POET'S CORNER

ANTHONY HOPE, 1863-1933

By EDWARD F. O'DAY

"Who was the Prisoner of Zenda?"
My boy, what a lot you have missed!
Fritz and old Sapt and Black Michael
And Rudolf whom Flavia kissed.

You never have visited Strelsau,
That old Ruritanian town
(Oh no, it's not shown in the atlas)
Where Rassendyll fought for a crown;

Fought for a crown for another—
Love is a glorious thing—
And winning the love of a princess
He murmured, "I am not the king."

"Who was the Prisoner of Zenda?"
To horse, boy, and on to the moat
Where Rupert's sword flashes in moonlight
And Detchard is stabbed through the throat.

You've seen it, you think, in the movies?
My boy, you don't know what you say.
That book throbs with romance and drama
That only Jim Hackett could play.

A fig for your false-hearted movies,
Your novels of sexual scope—
The lad merely thinks I'm old-fashioned;
Forgive him, dear Anthony Hope!

Good Drama Will Always Attract Audiences in California

AMERICANA of and for Americans, to which Sinclair Lewis has made authentic contributions, is further enriched by "Dodsworth" and as dramatized by Sidney Howard with rare understanding and judgment, directed by able Robert Sinclair, and equipped by Mielziner with settings delightfully satisfactory, has been playing to full houses at the Curran in San Francisco and has just opened in Los Angeles. By request of the theater public, and not the theater management in this instance, the play's run in San Francisco was extended. This, surely, is in point that San Francisco will and does support good plays when adequately cast and staged.

The leading roles in "Dodsworth" are played by those who created them in the three hundred and fifty-three nights' run in New York; Walter Huston as Sam Dodsworth, Julliette Crosby, his wife, Fran, and Nan Sunderland, (in private life Mrs. Huston) in the role of Edith Cortright. Mr. Huston's portrayal of Sam Dodsworth as an American business man blindly following his wife on her quest for the good times and the "Living" that she claims life owes her, and owes it chiefly, it would seem, to the fact that she considers herself too young to settle down, is a great piece of work. Those women approaching the "clutching" stage of fading beauty and youth could well give heed to the futility of Fran's feverish pursuit of a future to be concocted by some alchemy out of the past. Taking it on the chin seems to be woman's happy fate, and had best he accepted gracefully, in some more fortunate cases with the costly assistance of a diamond dog collar.

Sam's naive pride in his native Americanism, even in its limitations, is so adroitly contrasted with his wife's pitiful anxiety to draw a curtain on the U.S.A. in general, home-town-Zenith in particular, as is his affeccionate pride in the new grandchild, as against Fran's alarm at the possibility of such an unfortunate disclosure! Mr. Huston finds in Miss Crosby a worthy foil and Miss Sunderland handles her gracious role with sympathy.

Max Gordon has lived up to his promise to bring to the Pacific Coast a Metropolitan production and cast.

Z. D.

ART CALENDAR

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Exhibition of paintings by prominent California artists.

GLENDALE

HESSE GALLERIES, 513 North Brand Blvd.: January 20 to February 15, exhibition of oil paintings by sixteen southern California contemporaries, including several nationally prominent artists: Paul Sample, Barse Miller, William Wallett, Franz Brasz, Hardie Gramatky, Tom Craig, Lee Blair, Emil Kosa, Jr., Elmer Plummer, Millard Sheets, Dan Lutz, Bob De Witt, Kim Clark, Fletcher Martin, Eula Long, Phil Paradise. February 15 to March 15, a water color exhibit.

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Throughout February annual exhibit of the Glendale Art Association including John Colton, Walter Cheever, Franz Brasz, Lyman Bosserman, Nell Walker Warner, Lillian Honnsell, H. Thompson Pritchard, Alma Nash, Jeannette Stilson, Alva Campbell Fraser, Myra Bartlett Hunt, Hellen Andrews, Ralph W. Browne, Charles L. Bullard, Charles Farnum, Priscilla Linkogle.

HOLLYWOOD

PRINT ROOMS, 1748 North Sycamore Ave.: Opening February 3, etchings by Mildred Bryant Brooks.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: January 27 to February 8, group exhibition by Knud Merrild, William Justema and Elise Seeds. February 10 to 22, Picasso Bracque paintings, gouaches and drawings. February 24 to March 7, a group show of California artists including Ruth Armer, Matt Barnes, Phillip Goldstein, Reuben Kadish, Lee Hirsh and Fletcher Martin.

LAGUNA BEACH

WILLIAM HOLT STUDIOS, 1516 Coast Blvd.: Fine paintings by four internationally known artists, William Wendt, A. N. A., William A. Griffith, Karl Yens and Frank Cuprien.

LAGUNA BEACH ART GALLERY: Opening February 4, the February-March exhibit by representative members of the Laguna Beach Art Association. One man shows: Stephen de Hospodar, water colors and prints; Agnes Pelton, abstractions; Virginia Woolley, oils; Geneva Sysol, pastels.

LOS ANGELES

BOTHWELL & COOKE 1300 Wilshire Blvd.: February 3 to 15, water colors of southwestern subjects by Dick Shaw. February 17 to 29, drawings by Dorothy Puccinelli.

EBELL SALON OF ART, 4400 Wilshire Blvd.: During February an exhibition of paintings, drawings, etchings and sculpture by the Los Angeles Oriental group. Hideo Date, Benji Okubo, Tyrus Wong and Gilbert Leung.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: February 3 to March 22 third annual exhibition of California water colors.

LOS ANGELES MUSEUM, Exposition Park: During February, continuation of the exhibit of the Academy of Western Painters; an exhibition of German primitives; paintings by Roy MacNicol; paintings by the Business Men's Art Club and drawings by Jaine Ahring.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5, except Monday. Near the museum is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesday and Sundays from 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: During February and March the annual exhibition of the Los Angeles Art League.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Water colors by Diego Rivera, paintings by Leon Gaspard; paintings by Kandinsky.

FRANCES WEBB GALLERIES, 2511 West Seventh St.: One man shows, February 1 to 15, Beryl Ireland, and February 15 to 31, Fredric Johnson.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: January 26 to March 8. Prentiss N. Gray memorial exhibition of Guatemalan textiles. To February 19 in the print room, William S. Rice. February 22 to March 15, Wilson etchings.



A recent portrait of Mrs. Hilde Besser, the wife of Capt. C. R. Besser, by Max Wieczorek, the president of the Foundation of Western Art in Los Angeles.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: To February 14, oils by Leonora Naylor Penniman. February 8 to 29, special exhibition of water colors, etchings and ceramics by Arthur Hewitt Middleton Jr., and a general exhibition by artist members.

OAKLAND ART GALLERY, Municipal Auditorium: Paintings by Marie Gleason Cruess.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: February 2 to March 13, an exhibition of paintings by the contemporary artists of San Diego, Leon Bonnet, Maurice Braun, Charles A. Fries, Donal Hord, Everett Gee Jackson, Leslie W. Lee, Alfred R. Mitchell, James Tank Porter, Charles Reiffel, Otto H. Schneider and Elliot Torrey.

PASADENA

KIEVITS GALLERIES, Hotel Vista del Arroyo: American and European paintings. Works by Israels, Monticelli, Mauve, Troyon, Diaz, etc.

MONDAY EVENING MUSIC-ART CLUB, South Pasadena Library Art Gallery, El Centro Street and Diamond Avenue: February 9, water colors by Harold Gaze; portraits by Herbert V. Acker.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Opening February 6, annual exhibition of the Pasadena Art Association. Bird paintings by Jessie Arms Botke. Still life by Hovsep Pushman. Polar paintings and portraits by Professor Hans Mayer-Kassel. Collection of old masters belonging to Ralph Waldo Trine, lecturer, philosopher and author. Desert pictures by Georne Sumner Coleman. California scenes by Aaron Kilpatrick. Indian subjects by J. Henry Sharp.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Throughout February wood cuts by Stefan Mrozewski of Poland.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition arranged by Director Reginald Poland in connection with the re-opening of the California Pacific International Exposition, February 12.

SAN FRANCISCO

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: February 1 to 29, "Unknown and Unshown."

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Opening February 4, Creative Art from the Pasadena Public Schools; opening February 5, modern architecture in California; through February 23, Oriental rugs from the collection of J. H. Minassian of Los Angeles; throughout February, the Pioneer Period in San Francisco and wood-cuts by Hiroshige from the collection of G. P. Wynkoop.

EAST-WEST GALLERY OF ARTS AND CRAFTS, 609 Sutter St.: Unusual inlaid wood pictures; block prints done in the Japanese manner; hand-made pottery and distinctive arts and crafts by local artists. Exhibit changes constantly.

PAUL ELDER GALLERY, 239 Post St.: During February, paintings on aluminum by Anton Blazek, shown for the first time in San Francisco.

GUMP GALLERIES, 250 Post Street: January 20 to February 8, sculpture by Boris Lovet-Lorski. February 10 to February 24, a group of Mexican pictures. February 24 to March 7, drawings and water colors by John Held, Jr.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To February 15, monthly art exhibition by Californians; throughout February, porcelains from the collection of Mrs. A. B. Spreckels, and old master paintings.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To February 15, paintings by Henri Matisse. To March 8, fifty-sixth annual exhibition of the San Francisco Art Association.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Group exhibit of California painters, including Frank Tenney Johnson, Jack Wilkinson Smith, Hanson Puthuff and Benjamin Brown, and several canvases by the late J. Bond Francisco. Glen Lukens will exhibit examples of ceramics, handmade jewelry and other crafts of which he is such an able exponent. Arthur Millier's etchings will be on exhibition in the Print Room. This month the Guild celebrates its first anniversary.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Eighteenth century English portraits. Flemish and Italian primitives. Until June, an exhibition illustrating the development of English and American constitutional law from Magna Charta to the first constitution of California. The galleries and gardens are open daily from 1:15 to 4:30 except Mondays, and are also open the first and third Sundays. Cards of admission may be obtained by writing to the Exhibitions Office, enclosing a stamped, self-addressed envelope.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Paintings and sculptures by artists of Santa Barbara city and county. The exhibitions are changed every six weeks. Hours 9 to 5 except Sundays; Saturdays 9 to 12.

EL RECUERDO, 19 E. Carrillo St.: January 15 to February 12, water colors by James Couper Wright sponsored by Mary Smith.

FAULKNER MEMORIAL GALLERY, Public Library: Work of Santa Barbara artists.

SANTA CRUZ

SANTA CRUZ ART LEAGUE, Beach Auditorium: The ninth annual exhibit of oils, water colors and pastels, sponsored by the Santa Cruz Art League, will be held February 9 to 23.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: The second annual exhibition of California contemporary painters of the Foundation of Western Art in Los Angeles.

MISCELLANY

THE TWELFTH ANNUAL bookplate exhibition of the Bookplate Association International will be held in Los Angeles in May. Two prints of each bookplate unmounted should be sent to Mrs. Helen Bassett, 739 N. Alexandria Ave., Los Angeles, before April 10.

SATURDAY MORNING LECTURES on "Art in Los Angeles" will be given in the Library Art Gallery, Fifth and Grand, Los Angeles, from 10:30 to 12:00 beginning January 25.

RICHARD NEUTRA, A.I.A., has been appointed a member of the summer session staff of the University of California at Los Angeles. He is internationally known as one of the leading exponents of modern architecture and has written several books on this subject.

OAKLAND ART GALLERY announces the 1936 annual exhibition of oil paintings will be held March 8 to April 8. February 29 is the last day for entries. Not more than two works may be submitted, one of which will be hung if accepted by one or more of the three juries.

MILLS COLLEGE announces its residential summer school for men and women June 22 to August 1. Courses in art, child development, creative writing, dance and sports drama and the speech arts. French and music will be given.

AN ARCHITECTURAL COMMITTEE composed of Wallace Harrison, Fiske Kimball, Everett Meeks, Gilmore Clarke, Richard J. Neutra, Louis Le Baume and Alexander Trowbridge has been appointed by the American Olympic Committee to collect architectural designs related to sport activities. These designs or pictures of completed buildings must have been produced by American citizens during the last four years and will be selected for the American section of the International Competitive Exhibition of the 1936 Olympiade. Minimum size of pictures, 18x24 cm. Communications may be directed to Richard J. Neutra, 2348 Silverlake Blvd., Los Angeles.

PACIFIC ARTS ASSOCIATION will hold its convention in San Diego this year, April 6, 7, 8 with headquarters at El Cortez Hotel.

THE DE YOUNG MEMORIAL MUSEUM San Francisco announces the following lectures:
Feb. 21—"Modern Architecture and Decoration" by Etha Wulff.
Feb. 23—"The Meaning of Oriental Rugs" by J. H. Minassian.
Feb. 26—"The Japanese Influence on Modern Art" by Etha Wulff.

CALIFORNIA PALACE OF THE LEGION OF HONOR, San Francisco, announces two lectures:
Feb. 15—"French Furniture" by Helen Park.
Feb. 18—"Sculptured Portraits of Washington and Lincoln in Biscuit de Sevres" by Mary-Margaret Ryan.

INTERIORS

By HELEN W. KING

As surely as Spring brings us daffodils in abundance, it brings an impulse to renovate and refurbish our houses while the usual process of cleaning is going on. If there is one thing which lends itself to more variations than any other, about a house, it is a closet and all one needs for inspiration is a little time spent in the departments many of our stores devote to the adjuncts of the closet.

There seems to be a wide-spread recognition of the ever-present need for more space in which to hang things or stow them away. Very few houses provide a woman with all the closet space she wants and even if they are numerically sufficient, not many of them are as convenient as they should be.

We aren't satisfied, these days, with a closet that is just utilitarian; we want them attractive as well. To this end, the imagination of designers, have been resultfully turned and an almost endless range of decorative possibilities are now presented for our selection.

A good many people are having their closets papered to match the rooms from which they open, or in a paper that provides a pleasing contrast and the best choice, of course, is a paper of the washable type. Sometimes the paper is a plain color, a very satisfactory choice when the shelf-coverings and trims, the wardrobe bags and such things are in patterned material, usually one of the small sprig chintz designs.

These shelf-coverings, with matching scalloped trim or edgings, are far more practical than paper and are easily kept clean with soap and water. They make a closet clean and fresh in actuality as well as in appearance and they are surprisingly inexpensive.

If the closet does not contain specially designed compartments for shoes, there are most convenient, light-weight boxes with several drawers, each of which holds one pair of shoes, which come in various colors or they can be bought plain and covered to match other materials used in a closet. Dust-free, economic of space, these glorified shoe-boxes are worth investigating. They may, of course, be used for hosiery or countless other small articles.

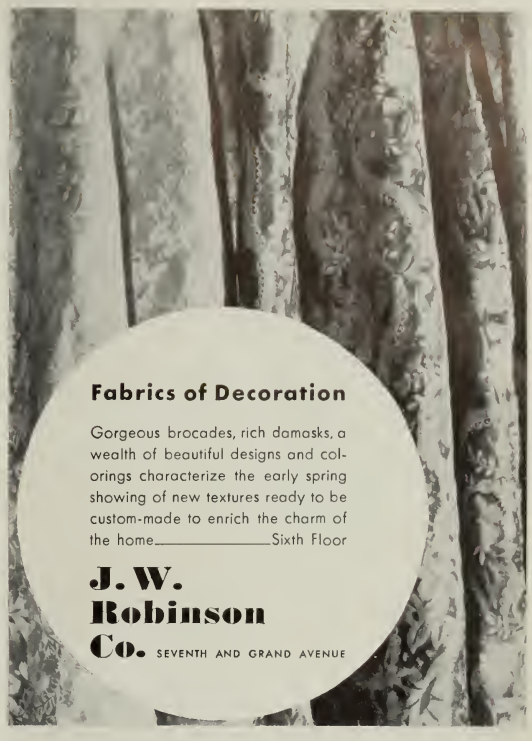
There are many kinds of hat-stands shown but most women want their hats put away where dust cannot settle on them and the hat boxes with fronts that let down conveniently seem to be the sort preferred. Three or four of these ranged along a hat shelf would provide storage place for a generous number of hats. Like the shoe-boxes, there are many colors from which to choose, or they can be covered to one's preference.

With such adjuncts as these, it is amazing how much more can be kept

(Continued on Page 8)

That small closet under the stairs or just off the hall, can be transformed into a powder-room, telephone booth and space for the wraps of guests at little expense. This charming example of such ingenuity is in powder-blue and silver. Annette Frank, interior decorator.





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TOMORROW

EXPOSITIONS

"OUT WHERE the west begins" we call them Expositions. Nearly everywhere else they are called "Fairs." But by whatever name they are known the world is going to see them aplenty during the next four or five years—that is, if England does not decide to use the Fascist emblem for a cricket bat.

London will hold three fairs during 1937. Over there they are now building more facilities for exhibitions. One might think that the huge structures at Olympia, a short way from Kensington, would be sufficient for anything the British might want to show, but even Olympia has become inadequate for everything. Paris has girded her loins, swept the rubbish of past performances from the tables of the Ecole des Beaux Arts and gotten down to serious work on her Exposition of 1937. Others are being planned in Vienna and Madrid. If the demand for salt fish increases we may expect to hear of one in Stockholm.

In the United States four expositions are being planned: at Cleveland and in Texas in 1936, San Francisco in 1938 and New York in 1939. Of these the one in San Francisco is the most indefinite. New York has not yet chosen her site. San Francisco, wallowing through a morass of politics and juggling, has definitely chosen hers, but you can bank on New York's opening date when it is announced. That is one difference between New York and San Francisco. Forget the others!

It does seem that no matter how noble may be the scheme of any project, San Francisco must go through an exhausting period of sectional wrangling and political pot boiling before she can get started. Perhaps that is why she builds so well when, and if, she gets started. Perhaps, also, that is why other districts get away with so much of the business that is naturally hers. Anyway, the bridges will be completed.

THE EXHIBITIONS

THE CULTURE of a city not only draws families to permanent residence, it also persuades tourists to prolong their visits. We build museums, galleries, botanical gardens, zoological gardens, aquaria, and parks primarily for the edification of our residents, and in doing so we reap the reward of glory and fame—plus that modicum of the cartwheel of commerce that comes with the visitor.

San Francisco has made great strides in the direction of cultural development; greater strides than she has made in any other direction, and in the long pull she will reap her reward.

The San Francisco Museum of Art is drawing thousands of attendants to her exhibitions these days. Last month there were the exhibitions of Mexican art and the Matisse exhibit. As this goes to press the galleries will be open to view the work of members of the San Francisco Art Association. The preview disclosed the surprising fact that not all the members of this association have "gone modern." One entire room is devoted to the work of painters who, while modern, still paint their subjects in that manner which gives most of us a thrill of pleasure, rather than a shock. It was also interesting to note that the great majority of visitors lingered in this room where were hung not only paintings in the strictly academic school but canvases by Del Mue and Todhunter. If I did not need it so much I would give my left foot for Todhunter's painting of Telegraph Hill.

What has this to do with TOMORROW? This: the establishment of a cultural center on the Pacific Coast will draw to that center the kind of men and women that will build on a solid foundation. It will do the same wherever culture is established.

DEATH IN THE STREET

IF SOMETHING is not done to curb the auto death rate the architects of this country will have to abandon their planning of skyscrapers and take up the designing of that form of underground structure known as the casket. This is today, and in today is the embryo of tomorrow. It is now that we must consider whether we will need a house for tomorrow, or a harp.

Mr. Clarence S. Beesemyer, general manager of the Gilmore Oil Company, full of righteous anger no doubt, has requested all his station salesmen to refuse the sale of gas to intoxicated drivers. It is a worthy thought, but of doubtful workability. The salesman runs the chances of a brawl and possibly a black eye, and is further placed in the position of determining the degree of sobriety of a driver. Nevertheless, the plan is well inspired and if only a few stations try to put it into practice there may be a few lives saved.

The architect and home owner can do his share. In the houses of TOMORROW let us have no garages plunk on the property line. Many accidents have been reported from the district of hill residences in Hollywood where cars backed out from garages into the traffic line.

PUBLIC ENEMIES

THERE IS NO end of talk about the "public enemies at large." The press is inflated with it. Pictures of gangsters, kidnappers and murderers who are wanted by the police are in almost every issue. That is all very well, but they do not go far enough.

There is a public enemy at large on this coast who has not had his picture in the paper for a long time, and it is time that we publicise him even though it may be an admission that there exists something on this coast that is not "God's gift to mankind." His name is Termite.

The Federal Government is fighting this particular immigrant with a vigor that will eventually result in expulsion, but the people can hasten the day of victory. Whether we like it or not, the fact remains that the ravages of termites are costing the people of California many thousands of dollars. At present the only way a frame structure can be made safe from the attacks of termites is to use pretreated lumber or to have the material treated with anti-termite chemicals. There are several companies who both furnish anti-termite solutions and impregnate lumber with their product.

THE NEGUS AND TOMORROW

IF YOU WANT to get a good idea of what people Il Duce is fighting so that you may draw your own conclusions about the probable outcome of this "Duck on the Rock" war, you might go to hear Count Byron de Prorok, F.R.G.S. at the Scottish Rite Auditorium in San Francisco, February 19th. On that night he is going to speak on "The Slave Trade in Ethiopia," and he knows whereof he speaks. He will illustrate his talk with motion and other pictures.

The Key to Tomorrow

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INTERIORS

(Continued from Page 7)

in a closet than in the haphazard method of long-time use. But perhaps the greatest space-saving device of all is the one which replaces the familiar clothes pole. No longer do we have to have a pole extending over an inconvenient area for the sake of its support. There are wall fixtures which in much less space afford more real hanging room than the awkward pole. Some of these are in wood, some in metal; you can see what each type has to offer and make your own choice. Some are specially designed to hold men's garments, others that take into consideration the space needed for women's coats with bulky fur collars and still others ideally adapted to blouses and such small articles. And the nice part is that these racks can make a narrow closet serve one well.

In addition to these things there are all manner of gadgets, some of them very worth while, indeed, as for instance, the rack that holds various kinds of clothes-brushes, hat-brushes and even the small affairs for bringing up the nap of suede shoes.

Furbishing up the clothes-closet and making it more practical is by no means the end of possibilities in this direction. People are discovering the real value of that small closet under the stairs or just off the hall which has long been the catch-all for golf-bags, vacuum cleaner, bridge tables, old coats and what-not.

Nearly every woman has wished she had a powder room for her feminine guests. If there is such a closet available, she can have one, at little expense. The cut on this page shows such a closet transformed by powder-blue paint, powder-blue paper with silver stars, a mirror shelf, where the telephone proves handy, and a mirror and tole shelf on the door. A small stool, upholstered in blue sateen with silver star design appliqued is convenient either for phone or for powdering at the dressing table.

The space under the stairs accommodates the wraps without interfering with the other uses of this small closet. Of course, the choice of color and decorative scheme is a matter of personal preference, but the idea of converting such a closet to a charming purpose is the important thing.

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los angeles, california

ANTIQUES

By ALICE R. ROLLINS



Shopping Here and There

"THE YEAR'S at the Spring" and that suggests all kinds of interesting things. Among them are plans for a new house and its furnishing. For who does not love to furnish a new house from top to bottom, including the garden! If not a new one then one made over to suit present day requirements. This will need furnishings and changes as well as the new one. Such plans call for visits to the shops and for these a literal meaning is applied to the old adage—"The early bird catches the worm." If you are furnishing in antiques (and who is not) you will need to be early in order to find any furniture which contains worms. So many people, today, are hunting for old things that they are becoming exceedingly scarce. This does not mean that all antiques are wormeaten and to forestall any remarks by our modern friends, no self-respecting worm would be caught trying to bore through a section of gas pipe or a chromium bar.

Good old furniture is hard to find and so are many other antiques. A few years ago one could go into almost any antique shop and pick up good pieces. Not so these days. Today the one cry of our dealers is, "We can't find enough antiques for our trade." When it is remembered there is a limit to the supply of genuine antiques and that the market is being constantly depleted, it is understandable that there is a scarcity. It is not only the glamour of the past that makes an antique desirable, it is the fine workmanship that has endured for generations and with ordinary care will endure for years to come. With this growing appreciation of antiques there is more of a desire to buy pieces that are beautiful, comfortable and in good condition rather than those of great antiquity. All antiques are not desirable for everyday use but we can make our homes more beautiful by having in them those which are of intrinsic beauty and workmanship. Such antiques will always be a joy to see and to own.

Visiting the antique shops is a pleasure these early spring days. Here and there bargains are to be found and one never knows when that particular style of secretary or chair you have been looking for will show up. No end of small things may be picked up which add much to the charm of a room or give a luncheon table distinction.

It is always a delight to visit Oliver's in Los Angeles. So many beautiful pieces of special quality, arranged in an attractive setting and everything as spic and span as finish and care can make it. A quick survey showed two fine secretaries, occasional chairs and some charming small tables. Also a tea-set of lustreware that someone is going to be proud to own. At Earle's in Hollywood, an especially fine Hepplewhite table and a number of pairs of beautiful vases of the right size for lamps. This shop is one of the best places for attractive small pieces in glass and china. From here to Glendale, where at Katherine D. Bishop's, on Los Feliz Boulevard, we found a lovely old maple highboy—a beautiful piece with that satiny feel that only comes with the years and much polishing. Incidently the piece is entirely original, including the brass handles. Here, also, are some most attractive dessert sets in old English china. The quality and decoration are beautiful. Old china is always a good buy, especially in sets, for they are becoming exceedingly scarce. There is nothing like the beauty of old silver for the table. Alexander's Thieves' Market, also on Los Feliz, has a large and varied assortment to serve all needs. At Brackett's in Pasadena, we found a large collection of things in this charming metal in addition to many other importations.

A Lecture on Silver

RECENTLY a lecture on silver was given by Warren B. Hotchkiss, of Cannell & Chaffin, at their studios on Wilshire Boulevard in Los Angeles. Mr. Hotchkiss is an authority on Sheffield silver and his talk was presented in a most comprehensive manner. It was of special value to all who are planning to purchase old silver. The lecture is mentioned at this time with the hope that it will lead to others on similar topics. No subject is of more interest to the homemaker than that of the furnishings that go into her home. Such lectures add to the cultural knowledge of the community and raise its standard of taste. In this the merchant benefits as well as the homemaker.

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Over champagne brandies that first night of introduction and afterward this chap Prudhomme—I'll call him that because his ancestry was French though he was helligerently American—held forth vain-gloriously. With a loosely girdled lady under arm for occasional revivifying coddling, he told me of murder-rides in the skies — of tough German pilots saluting him at 10,000 when his machine gun jammed and they—in queer chivalry—withheld their trigger finger from theirs.

A lot of years passed and the generations of resolving worms in Flanders long since had died of inanition when I found myself in Fresno last July. I have been in worse places than Fresno in July, but—mercifully—not many worse. When my paltry affairs were composed I sought coolth and alcoholth in an Armenian dispensary. There a mutual friend introduced me to Prudhomme, one-time Young God, 1918 model.

No, he was not shabby. He was not a whining drunk. (This is not written to standard, this story.) He was a sober, sedate citizen in slacks and a near-silk shirt. Where once his uniform had helped distinguish him, now it was something in his eyes—something in the deep, double-parentheses graven from nostrils to mouth-corner. The erstwhile aviator and lady hunter had seen something. . . .

Another distinguishing mark I could not help noting while the extraneous *tertium quid* lingered at table: this war ace was an expert fly catcher. Let the most inconspicuous boy-fly approach within three feet of our table and, with a lightning swoop done, nevertheless, with an air of polite restraint, Prudhomme had him gripped. He disposed of the corpse with a light rolling motion of his fingers, then wiped them on the table cloth.

"This Armenian," said Prudhomme when at last *Tertium Quid* had left us, "has something that Noah brewed when he got out of the ark. Read about it in Genesis. The ark, you know, landed in Armenia; so—"

"After that," Prudhomme was saying, "I was once more looking for a job. This Englishman I was telling you about—this scientific fellow—wanted to go down in the Paumotos, in the South Seas, and make a study of the extra fancy, Grade A lepers living there. Because I knew something about gas engines and photography, he signed me up.

It's a soft life cruising 'round those little seed islands, and this English nut making his slides and his cultures. I mean, easy for me until—

"Until we came to that special island where they were the worst. There I used to work the camera while the English nut held 'em in focus—if you get me! Holding 'em: that was *his* funeral, not mine. One day I was pressing the bulb on a hunch of—well——frights, when. . . ." The man broke off to send his palm swooping over my glass. He mumbled something between his fingers.

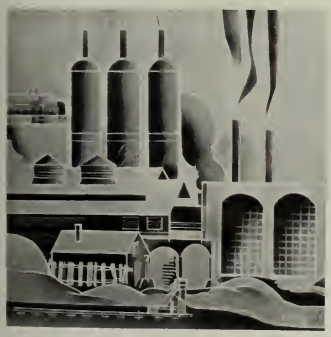
"You wouldn't know, of course, about the 'bleeders'. They are lepers who can cut themselves without knowing it; and they bleed like all hell.

"That day one of these bleeding boys was carried down to get his picture took. Before the English prof. lined him up in front of my lens, I was sort' a idly watching how the blue-bottles settled on that black trail he left in the sand. *Buz-z-z* from one spot to another. . . .

"I took the guy's photo and was just changing plates when I saw two blue-bottles settled on a raw place on my left arm where I'd skinned the hide off cranking the engine that morning."

Prudhomme gave me a look from somber eyes I'll never forget.

"The Englishman—and others since—tell me it will be five years before I know," he whispered. . . . "Before I *know!*"



There is always something new under the sun. And here is a treatment for interior and exterior decoration that is of recent development. This porcelain enamel mural, "Steel Manufacturer," is 4 feet by 4 feet and one of nine executed for the reception room of a large industrial plant. H. Edward Winter, the artist, has returned to his native California after a thorough study of the subject in Europe and in the experimental laboratories of the Ferro Enamel Corporation of Cleveland. Porcelain enamelled iron is virtually a glass coating fused on to a special iron base at high temperature. As a result it is extremely durable, and the coloring is of great lustre and brilliance. Mr. Winter's work is not confined to murals, although this seems to have far-reaching possibilities, but also to vases, service plates and other small pieces that lend themselves to this treatment. An exhibition of his work will be on display in the Hollywood store of Barker Bros. January 27 to March 1, and in their Los Angeles store March 2 to 15.

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It was not in Istamboul or Port Said or in any of those romantic places but in an Armenian drinking joint in Fresno, California, I heard a man speak a tale of unmitigated terror beyond the decent bounds of average imagination. Fresno . . . *tsk-tsk!*

He was a fellow I'd first met in the Carton Louis, Paris, after the Armistice—Carton Louis, a very high priced gyp joint with the single excuse of a chef who once must have cooked for angels and their cherub children. He was then the jauntiest, cock-surest American with wings on his tunic I've ever encountered. A near-ace. A cool devil with the ladies of every shade above the downright French Colonial high yaller. The flood of raw youth and roaring spirits in this youngster qualified him as model for the Young God, 1918 design.

Over champagne brandies that first night of introduction and afterward this chap Prudhomme—I'll call him that because his ancestry was French though he was belligerently American—held forth vain-gloriously. With a loosely girdled lady under arm for occasional revivifying coddling, he told me of murder-rides in the skies — of tough German pilots saluting him at 10,000 when his machine gun jammed and they—in queer chivalry—withheld their trigger finger from theirs.

A lot of years passed and the generations of resolving worms in Flanders long since had died of inanition when I found myself in Fresno last July. I have been in worse places than Fresno in July, but—mercifully—not many worse. When my paltry affairs were composed I sought coolth and alcoholth in an Armenian dispensary. There a mutual friend introduced me to Prudhomme, one-time Young God, 1918 model.

No, he was not shabby. He was not a whining drunk. (This is not written to standard, this story.) He was a sober, sedate citizen in slacks and a near-silk shirt. Where once his uniform had helped distinguish him, now it was something in his eyes—something in the deep, double-parentheses graven from nostrils to mouth-corner. The erstwhile aviator and lady hunter had seen something. . . .

Another distinguishing mark I could not help noting while the extraneous *tertium quid* lingered at table: this war ace was an expert fly catcher. Let the most inconspicuous boy-fly approach within three feet of our table and, with a lightning swoop done, nevertheless, with an air of polite restraint, Prudhomme had him gripped. He disposed of the corpse with a light rolling motion of his fingers, then wiped them on the table cloth.

"This Armenian," said Prudhomme when at last *Tertium Quid* had left us, "has something that Noah brewed when he got out of the ark. Read about it in Genesis. The ark, you know, landed in Armenia; so—"

"After that," Prudhomme was saying, "I was once more looking for a job. This Englishman I was telling you about—this scientific fellow—wanted to go down in the Paumotos, in the South Seas, and make a study of the extra fancy, Grade A lepers living there. Because I knew something about gas engines and photography, he signed me up.

It's a soft life cruising 'round those little seed islands, and this English nut making his slides and his cultures. I mean, easy for me until—

"Until we came to that special island where they were the worst. There I used to work the camera while the English nut held 'em in focus—if you get me! Holding 'em: that was *his* funeral, not mine. One day I was pressing the bulb on a bunch of—well——frights, when. . . ." The man broke off to send his palm swooping over my glass. He mumbled something between his fingers.

"You wouldn't know, of course, about the 'bleeders'. They are lepers who can cut themselves without knowing it; and they bleed like all hell.

"That day one of these bleeding boys was carried down to get his picture took. Before the English prof. lined him up in front of my lens, I was sort' a idly watching how the blue-bottles settled on that black trail he left in the sand. *Buz-z-z* from one spot to another. . . .

"I took the guy's photo and was just changing plates when I saw two blue-bottles settled on a raw place on my left arm where I'd skinned the hide off cranking the engine that morning."

Prudhomme gave me a look from somber eyes I'll never forget.

"The Englishman—and others since—tell me it will be five years before I know," he whispered. . . . "Before I *know!*"



There is always something new under the sun. And here is a treatment for interior and exterior decoration that is of recent development. This porcelain enamel mural, "Steel Manufacturer," is 4 feet by 4 feet and one of nine executed for the reception room of a large industrial plant. H. Edward Winter, the artist, has returned to his native California after a thorough study of the subject in Europe and in the experimental laboratories of the Ferro Enamel Corporation of Cleveland. Porcelain enamelled iron is virtually a glass coating fused on to a special iron base at high temperature. As a result it is extremely durable, and the coloring is of great lustre and brilliance. Mr. Winter's work is not confined to murals, although this seems to have far-reaching possibilities, but also to vases, service plates and other small pieces that lend themselves to this treatment. An exhibition of his work will be on display in the Hollywood store of Barker Bros. January 27 to March 1, and in their Los Angeles store March 2 to 15.

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Gussie Cohn Residence, Stockton, California Frank V. Mayo, A.I.A., Architect Noble H. Brown, Roofing Contractor

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RUNNING FIRE

By MARK DANIELS, A. I. A.

THE NEW SUBSTITUTE FOR DIVORCE

FOR two thousand years divorce for one cause or another has been a legalized action. Perhaps I should say for two causes or more, for the first just grounds recognized by Romulus were adultery and drinking wine. You can realize how long ago that must have been.

In 449 A.D. the straight jacket of divorce was split up the back by Theodosius and Valentinian who set forth twelve offences, either of which were grounds upon which a woman could get a divorce. To these three others were added, a little later, to encourage the men, whose grounds were enlarged by forbidding women to go unpermitted with other men, staying out at night without permission, and frequenting the theater. Obviously, this very limited list of fifteen was established long before golf and bridge.

Through the centuries other grounds for divorce have been added, one of the latest being coffee grounds, until there would seem to be nothing necessary to do in getting a divorce but to sigh heavily.

But, as is in the case of getting too much sugar in the coffee, the taste for divorce has been cloyed by the ease of accomplishment. As those who learned to drink for the first time during prohibition soon turned to hashish and cocaine, so women seem to be turning from divorcing husbands to murdering them. How long they can get a kick out of that substitute is difficult to say, but it is encouraging to read that the supply is large. If you don't believe in divorce don't take your husband to court—murder him.

MAN AGAINST THE TREES

OF ALL wars that man wages to accomplish his own utter annihilation the one to exterminate trees is the most relentless. In that war there is no mercy, no quarter, no armistice. Miles of rolling California hills, once the home of game that roved forests where rang the songs of birds, now lie baked in the western sun with the charred remains of what once were trees lifted to heaven like the bleeding stumps of heroes' arms on a battle field.

It is a merciless, pitiless, heartless, vicious war of destruction. May it please God Almighty that it shall not be endless.

WHAT'S IN A NAME

CONSISTENCY in nomenclature is another one of those things which, like the freedom our forefathers fought for, we have to go abroad to find. True, our Federal Government has taken many steps towards the eventual elimination of the lie in advertising, aided by the more effective ridicule of "Ballyhoo." But there is one type of misrepresentation that is beyond the pale of the law. That is the naming of hostelries, institutions, summer homes, and the like.

Fired with that determination to attain the epitome in original, unique and inspired names for summer homes we find along our highways, as a result of sleepless nights devoted to ponderous research, such names as "Bide Awee", "Dew Drop Inn", and "Idle Wilde". But even these are more consistent than are some of the names we find on country gas stations and modern home cooking restaurants in the older residential sections. Well out in the desert I found one of the former, surrounded by sand, alkali and cacti, with a huge sign declaring it to be "Ye Alpine Tavern Gasoline and Oil Station." Not to be outdone by any rural swain, an itinerant chef in San Francisco has taken over an old residence of that type of Victorian architecture that embraced a pinch of Chinese pagoda and a snuff of California bungalow, and replaced a double-hung window with some diamond shaped leaded panes, which institution is now yclept "Ye Queen Anne Inn." What has become of all our school geographies?

ART AS A CURE FOR WAR

FROM PURGATIVES to peace ships, panaceas have been proposed for the all-time cure of the war fever. To date the correct anti-toxin has not been discovered, despite the innumerable "shots" the people have taken.

At the first rattle of pocket knives some new blunderboob rises to draw heavily on his vast inexperience and unload upon us his store of inaccuracies. In the good old days it wasn't that way.

In Venice in 1848 cannon fire in St. Mark's square was prohibited because it loosened the incomparable mosaics on the basilica walls. In the nineties of the same century this edict was strengthened and rigidly enforced.

If we want to stop war why not go in for mosaics in a big way?

MIRRORS

A RECENT ITEM in Mr. Brisbane's column "Today" reads as follows. "The newspaper is the national mirror, reflecting what it sees. The editor may well say: 'If you don't like what you see in the mirror, change your face or change your civilization, do not break the mirror.'"

I recall youthful days when I would stand in the vestibule of the zoo, chortling with glee as I saw my image reflected from those curved mirrors. In one I would see myself short and fat as Billy Bounce; in another I looked as skinny as a snake; in a third I was bulging above and shriveled below. It was all a matter of the mirror. Few mirrors reflect a true image.

If you don't like what you see in the mirror it is not necessary to break it. All that you need do is change the mirror.

PARADOX

THE NINTH of Euclid's twelve axioms states, "The whole is greater than its part." Recent translations state this more clearly. "The whole is greater than any one of its parts."

During the years that I ate, drank and slept with a slide rule I took this axiom for granted. Now I am beginning to doubt it. Anyhow, I have been shown that the converse is not at all true.

In a discussion that revolved about my own self-admitted wisdom as a center, I magnanimously permitted the name of Euclid and his ninth axiom to enter the discussion. My wife, who is a crack shot, pounced upon me with this: "Some men are less than some of their parts." I am still wondering if she meant conceit.

FUNCTIONAL ARCHITECTURE

ONE OF the leading architects on the Pacific Coast, and in America for that matter, asked me the other day, "Just what is functional architecture? I have asked many alleged modernist architects what the term means and have yet to get a satisfactory answer. If buildings will not perform the functions for which they are designed they are merely examples of poor architecture. Stripping a building of all its ornament does not make it function any better. Making it ugly does not help matters. A beautiful woman 'functions' just as well as an ugly one." I wish he would permit the publication of all that he said that day, for he is as modern as any good architect.

KILLING THE GOOSE

THE SAME architect brought out a thought on the subject of efforts to attain the extreme in modern architecture, that should be weighed carefully by all members of the profession. Planning is an exact science. It is a matter of geometry and other branches of mathematics. Any well-trained engineer can *plan* a building as well as any architect and better than most. But he cannot plan it so that it will have no waste space, with no unnecessary cost, and still be beautiful. What the well-trained architect contributes to the planning of a building that cannot be effected by the engineer is the essential element of beauty.

Now, if the architects develop a school of design that consists solely in unadorned structural elements placed only as economy dictates, without regard to beauty, they are reducing the profession of architecture to that least common denominator of building where any engineer and many building contractors will be able to design structures as well as any architect; so why have an architect? This elimination of all aesthetic considerations and reducing architecture to the mere designing of a box-like structure seems much like killing the goose that lays the golden eggs.

THE EVIL-HUNTERS

A FEW DAYS ago Professor Henry Lanz of Stanford University read a paper on the "Metaphysics of Gossip". In it he called modern artists "evil-hunters," proving that he was no mean marksman himself. The professor continued, "The modern artist has a special eye and peculiar preference for deformities, defective bodies and souls, for monotonous, oppressive rhymes and shrieking, dissonant sounds."

That the modern artist does go to extremes is patent but that he reaches a stage of frenzy is probably due to the "monotony" of such papers as this one of Professor Lanz. But the good Professor does not stop here. He goes on to inform us literature is nothing but "Gigantic gossip." In this class he places Dante's "Inferno," Boccaccio's "Decameron," "Babbit" and "Elmer Gantry." I am surprised that he did not include the Bible and the twelve Commandments, but then I did not hear the entire paper.

After hearing his tirade against the "aesthetic pretentions of literateurs" one might well ask who but Professor Lanz is the gigantic gossiper—without the merit of being literary. Many of us are beginning to get a little sick of this metaphysics and psychology stuff.

REGIMENTED CRIME

WHY NOT systematize crime? This is the age of regimentation and it is folly to permit one of our most profitable pursuits to fall into the rut of rugged individualism. If this be allowed to happen someone may be convicted of crime or, worse, some convicted criminal may be punished.

One system might be to classify crimes on the basis of the number of criminal lawyers it takes to clear the criminal of all charges. For example, murder, 5 lawyers; kidnapping, 5 lawyers; arson, 3 lawyers, and an insurance policy; grand larceny, 2 lawyers, and a cop; petty larceny, one cop, and a bottle.

Of course, this is only tentative. There are other angles, such as the time element, which might be used as a basis, conditions of the penitentiaries, and opposition from the criminals. It is all very complicated, but it could be done.



Photograph by Fowler

CITRUS NEWS GOES 'ROUND AND 'ROUND, And It Comes Out Here

SUNKIST BUILDING, LOS ANGELES, CALIFORNIA

WALKER AND EISEN, ARCHITECTS

In all probability you can't get an orange in the place, but you can learn more about oranges and other citrus fruits here than you can in all the District of Columbia. It is said that the California Fruit Growers Exchange is the best organized co-operative institution in the world. From this building sixty-nine exchange sales offices in the United States and Canada constantly are advised on the teletype about the innumerable phases of market and shipping conditions. In the mad rush to change the form of our national government we might study this organization as a model.

A PROPHETIC SOCIAL DEVELOPMENT

Sunkist Is Now Organized to Beat the World to the American Market

By EDWIN TURNBLADH



Photographs by Mott Studios

AFTER emerging from a tour of the new Sunkist building, capitol of the California Fruit Growers Exchange, one half expects to look toward the tower and discover there, waving spiritedly in the sun, the flag of a youthful republic. For here, within walls which express the high reaches of modern architecture and building, may be found a modern flower of ages of industry—one of the world's best examples of industrial democracy.

Four decades and two years ago the citrus fruit growers of southern California established a new nation—an economic one. The principle of representative government in the citrus industry was adopted by the informal organization, at Riverside, of an Executive Board of Southern California Fruit Exchanges. Two years later the Board was formally incorporated as the Southern California Fruit Exchange, and in 1905 the name was changed to the California Fruit Growers Exchange—to cover the northern part of the State.

Today the Sunkist building is owned by the growers who together produce seventy-five percent of California's oranges, lemons and grapefruit. Each of the 13,500 growers is a citizen in the industrial democracy of the Exchange. Each grower votes, either directly or through elected representatives, in the affairs of the cooperative economic republic. The whole Exchange moves on a system of representative government.



The local cooperative associations, of which there are over 200, are owned by the growers and governed through boards of directors elected from their membership. One or more of these directors is also chosen to serve on the district exchange board, and from each district board is elected a director to the central Exchange board.

With an average directorate of seven members in each local association there are about fourteen hundred men serving in this capacity in the Exchange—one grower out of every ten of the entire Exchange membership. From these fourteen hundred local directors come the district and central directors. Finally, twenty-five men, each a grower and leader in his local district, direct the government and supervise the expenditures of the California Fruit Growers Exchange.

The Congress, so to speak, meets once a week in the large assembly or board room on the second floor of the Capitol. This room may logically be compared to the legislative hall of a political democracy—with, undoubtedly, far less wrangling. Exchange members may gather here and listen to the discussions. Grouped around the main assembly room are smaller ones for the use of committees and directors.

On the fourth floor is the office of the President of the California Fruit Growers Exchange—the chief executive of the industrial republic. C. C. Teague now holds that position, having been elected in 1920 as the fifth President. Paul S. Armstrong has served as General Manager since August, 1931.

A spacious difference between the Capitol at Washington, D. C., and the Capitol of



Here is no paucity of ornament and yet the dignified entrance is undeniably modern. Ornamentation cast in the structural concrete, and the bas relief sculpture done by Harold Wilson over the door add just the touch that was needed to complete the charm of the low reveals. The floor of the auditorium is in parquetry, as are the floors throughout. The mural in the picture below is one of two large paintings in the auditorium, by Frank Bowers and Arthur Prunier.

this industrial democracy is that all the central administrative, besides legislative and executive functions, are centered in the one building. There are no War and Navy Departments, but there is what could be called the Department of the Interior, or, in the alphabetical style, the MTK—the model testing kitchen on the fifth floor. Here each year the Exchange nutritional experts develop and have submitted to them hundreds of ways of utilizing citrus fruits, in salads, puddings, cakes, pies, and confections. A small experimental laboratory adjoins the kitchen.

On the seventh floor is what may be termed the Department of Agriculture—the growers service and field departments and the pest control bureau. Elsewhere in the building is the Treasury Department—or the auditing and bookkeeping divisions. And elsewhere is the Postoffice Department, where, from the stacks of mail, each day looks like a Christmas season. A publicity director, like a Secretary of State, handles diplomatic relations with the ambassadors of the journalistic world. Comparable, by the way, to the Capitol at Washington, there is a garage on the street floor, for the use not only of "Congressmen" of this industrial democracy, but also for employees.

Apart from features parallel to a political organization, the purely administrative work conducted at the Sunkist building is explanatory, in a striking manner, of the systematic scope and network of the California Fruit Growers Exchange. If a benevolent Heaven notes each sparrow's fall, the Exchange practically notes the drop of almost every orange, lemon, and grapefruit in California. And the Exchange watches the career of each ambitious young citrus fruit off to the market.

The telegraph department in the Sunkist building more visibly perhaps than any other of the departments, depicts the quick clicking alertness of the Exchange to the interests of each member grower. Here reports are constantly directly received and dispatched. A survey of the bookkeeping division, with its up-to-the-minute bookkeeping machinery also indicates the vast quantity of business transacted by the Exchange.

The entire fifth floor of the Sunkist building is occupied by the advertising department. Last year five and a half million pieces of mail matter went through this division—as much as is handled annually in a city the size of Long Beach. Various types of display and educational material are sent throughout the world.

The outstanding marketing service of the Exchange to its members—and through them to the public—is vividly observable in the work of the sales department, whose duties are both general and specific. The general duties, among others, include the determination of general policies, and the formulation of a shipping plan to govern the movement of an entire crop over that period in which it is suitable for market. The specific duties and detailed activities are those which arise in the actual selling of individual cars. The central Exchange also offers the grower a comprehensive and efficient "clearing house" system of information in the collection and dissemination of current up-to-date crop and market data. The eastern salesman must know what is transpiring in California, and





The bronze entrance doors are fine examples of restraint. Another designer might have developed one of those modernist designs known as "Abstractions," depicting the juice of a grapefruit squirting curvedly into the pupil of a detached and unrelated eye. The two murals that flank the entrance complete a series of four by Frank Bowers and Arthur Prunier, featuring the production and distribution of oranges.



the California shipper must know what is happening in the East.

The Exchange has been quick to adopt all the modern miracles of thought transmission. Radio, teletype, cable, telephone, telegraph and air mail are all important instrumentalities in the consummation of sales of Exchange citrus fruit. The teletype system has been installed between the Los Angeles office and the district exchange offices. The teletype is largely used between the sales department and the Exchange sales offices in Seattle, Portland (Oregon), and San Francisco. Each of these offices can teletype messages to each other. Complete reports of auction sales at the Boston, New York, Philadelphia, and Chicago markets are received daily by the sales department over the teletype. Reports come in from other auctions and from eastern private sale markets by fast wire. Every incoming teletype message, telegram, and cablegram is promptly relayed over the California teletype network to district exchanges. Exports to Europe are arranged by cable with the London office, and sales in the Orient are largely made via trans-Pacific cable lines.

This system of relaying information is very valuable. Early in the day the central office and the district Exchange offices can determine the trend of the market. Each district exchange has the same information at the same time as every other district exchange. The sales results on every brand sold are definitely known. Guesswork as to the market is eliminated. If an offer is submitted on a particular car, the district exchange manager can quickly reach a decision based on fact.

Each individual carload of citrus fruit receives constant individual attention from the Los Angeles central sales office, from the district exchange office and from eastern sales offices. Each car represents a separate individual transaction. When a car is shipped there is forwarded to the Los Angeles office, among other papers, a card manifest containing full information concerning the shipment.

When this card is received in the Los Angeles office, usually a day after the car is shipped, the sales office to which the car is billed is wired sizes and contents, date of shipment, etc. All cards received each day are entered in a bulletin called the size list. This bulletin, which contains all the information on the card, is mailed to every Exchange sales office in the United States and Canada, sixty-nine of them altogether. Twenty-five of the more distant offices receive the bulletin by air mail. Within a few days after a car is shipped, every Exchange salesman has complete information as to the contents and routing.

The card is placed in the live file of the sales department, according to the serial number and market of destination. The day before a car is due at the market of destination the sales department confers with the district exchange. A price is agreed upon and wired to the market of destination. A notation of this wire is made on the card. In fact, every incoming and outgoing wire in connection with the shipment is entered on the card, as well as every change of routing, change of icing instructions, or any other action. Thus the card offers a complete record of the shipment from the time it is loaded to the time it is sold.

Besides that wide sales service, the Exchange also assists members in other vital ways. Financial credit established by the members permits investments for purchase of land, erecting packing houses and equipping the same with the necessary machinery. These investments are paid for through the withholding by the association of a fixed number of cents per box. Such deductions are placed to the credit of each member, and this establishes his interest in the association.

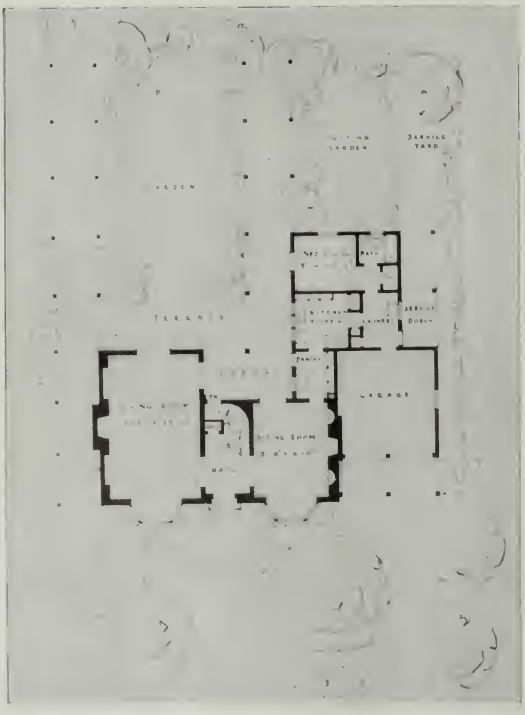
The interest of each member in the concern is fixed, usually, by the amount of fruit shipped through the house. This division of assets on the basis of packed boxes furnished gives individual growers representation on the basis of their production, and gives the large and small grower exactly the same per box interest. Investments of growers are returned to them on a revolving fund basis.

(Continued on Page 36)





Photographs by George Haight



WHAT! NO CORNER WINDOWS?

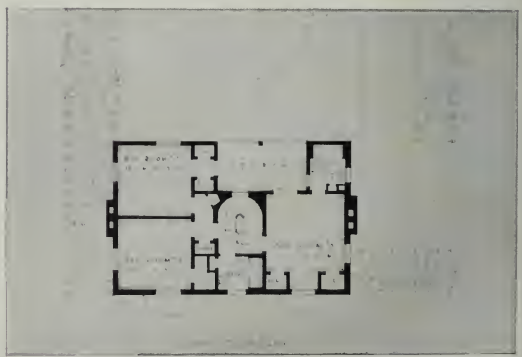
Yet It Won First Prize in the House Beautiful Contest

RESIDENCE OF THE MISSES GAIL AND MARIE HOUSTON
LOS ANGELES, CALIFORNIA

H. ROY KELLEY, A.I.A.
Architect

KATHERINE BASHFORD
Landscape Architect

Not all people want windows that seem to demand lying upon a davenport to look out of them. Not that looking out through a window while lying down is bad, but that is such an easy way to catch a cold.





Mr. Kelley seems to have learned the trick of winning prizes in almost any type of architecture. If one likes a quiet, restful house, reminiscent of the simple beauty that is the heritage of our forefathers, he would undoubtedly award this house a prize. The straightforward, well organized floor plan is frankly expressed in the exterior. The consistent simplicity of the interiors, the restraint of structural ornament and the selection of appropriate furniture are nicely apace with the atmosphere of the house.





A "HOUSE" FOR LIVING IN

HOME OF MR. AND MRS. SAMUEL J. BRISKIN

UPLIFTERS RANCH, SANTA MONICA, CALIFORNIA

Despite the definition of M. Le Corbusier, the home of Mr. and Mrs. Briskin is very much of a house to live in without being in any way like a machine. It is a stream line bed for light and beauty. It is a simple house done in cottons and linens and French Provincial, honey-colored furniture. Also it is individual in the only way individuality can be accomplished—by never using the same design twice.

Photographs by Fred L. Dapprich

Light colors and lots of sunlight make the living room a place in which to linger. The drapes are unbleached muslin with diagonal strips of mauve-brown moss. The sofa is covered with a plaid of brown and white linen. The modern Provincial chair in the foreground is upholstered in white leather with a back to match the sofa. The card table and the little chairs covered in white leather are always ready for a game. The guest room is red, white and blue. Violet-blue carpet. White wallpaper with small red dots. The red, white and blue chintz drapes are shirred at the top and trimmed with white ruffles. The chair matches the drapes, even to its ruffles. The Provincial directoire furniture is hand-made. In the master bedroom, the furniture is white and gold. The wallpaper, "Capitan" of the romantic period, has a coral design on a white background. The carpet is white and the soft white voile curtains complete the charm of this very French, very feminine room.





ANNETTE FRANK

Interior Decorator



The dining room is carpeted in beige-grey carrying through into the living room. The antique white and gold directoire mirror repeats the charm of the fixtures. The scenic wall paper, "Tree Tapestry" in old white, tan and blue-grey is another recall of the garden view.



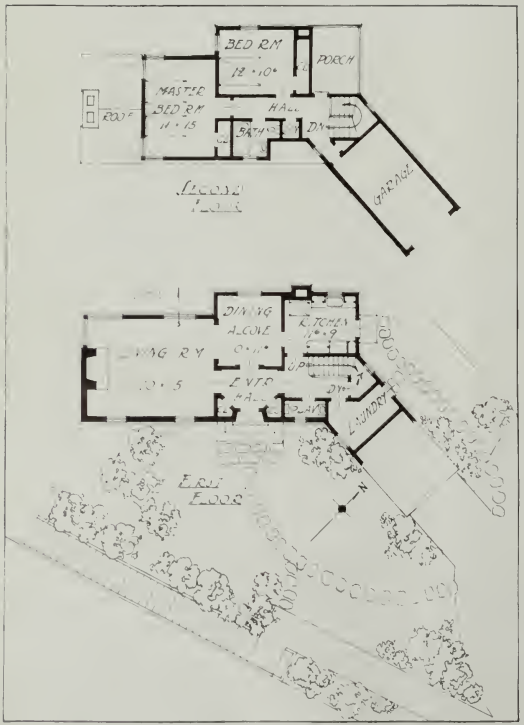
The old botany prints in the spacious hall are just the right touch to relieve the severity of their background and the near-by door trim. At the end of the living room the large studio window looks out into the garden. The davenport is covered in natural, yellow, mauve-brown and grey-blue hand-blocked linen, with grey-blue pillows. The lamps are old oil cans painted antique white and trimmed with applied laurel-leaf design. The yellow, cotton-striped, armless chairs are piped in brown and trimmed with a long brown fringe.



The sun room is a bay off the entrance hall. What in the world did we do before Venetian blinds were invented? They are up in this view, but still in evidence. Here is an excellent example of the beauty of linoleum used for floor covering. It is mauve-brown inlaid with cream color which softly reflects bright or filtered sunlight. On the left is a useful adjunct to any household, a Radiobar. This one is painted mauve-brown and white.



Photographs by Waters and Hainlin Studios



A WINNER IN THE NORTH

By MIRA MACLAY

TOPPING a hill so steeply-sloped and rugged that a feudal lord might easily have seized upon the site for his stronghold, there stands in Mont Clair Highlands Extension, Oakland, a modern house whose natural treatment and informality were factors in winning for its designer, Earl R. MacDonald, architect, a prize offered by the Home Planning Bureau and competed for by twenty bay-cities architects. The prize was awarded by a jury of three distinguished architects, Albert Farr, Irving F. Morrow and Mark Daniels. The plan was also voted upon by the general public, the popular vote coinciding with the architects' decision.

The problem presented for solution was to build a five-room and garage frame residence, on a hill lot, facing north, and with fine extended view to the south, east and west. A reasonable floor space was indicated and the treatment was to suit natural conditions, a specification in which MacDonald's plan excelled, not only in the cleverness of its adaptation to site and contours but in an informal naturalness that makes the house friendly to its surroundings.

The exterior treatment was pronounced fresh and interesting by the jury and the plan was also the most economical of the twenty-six presented. The total cost, including architect's fee, amounted to $4,200.00.

The home, now completed and furnished as an exhibition house by Breuner's, is modified early Californian in type. The entrance, simple and gracious, is approached by stepping stones that wind through a lawn and shrubbery planting. This indirect approach is partly due to the placement of the house, whose walls do not parallel property lines but are at an angle to them. This placement gives the finest view almost impartially to every important room of the house.

(Continued on Page 30)

AN ELEVEN UNIT APARTMENT HOUSE

Los Angeles, California

MILTON J. BLACK, ARCHITECT

Photographs by W. P. Woodcock

Steel windows and Venetian blinds, of course. Those are essentials of the modern house. But the serious modern architects are coming back to the use of shadow lines, even if they are not cast by curved mouldings. Here is evidence of the value of mass and profile not sacrificed to a prejudice for a new, untried movement. Here are corner windows well treated, but, think of it, not a window that is five times wider than it is high. The "Machine for living in" is becoming livable again while becoming less like a machine. After all, the architect can only be successful by keeping abreast with the times but he should not swim beyond the breakers of reason. Milton Black has accomplished this in a notable manner.



MODIFIED MODERN APARTMENT HOUSE WITH LAMP POST







Pepper Trees Along Marengo Avenue, Pasadena, Calif.

STREET TREE PLANTING

By CHARLES GIBBS ADAMS

Landscape Architect

TREES! More trees! O, how we need more trees throughout all the West, except in the favored northern coastal regions of much rain and noble forests.

Especially do we need them in the populous central and southern Californias, regions of beauty but semi-desert character, where there is too much of glare for Anglo-Saxon eyes, and too much of drought for Anglo-Saxon lungs and skins.

We need them to induce more rainfall; to preserve the moisture when we get it, to stem the floods that devastate, to fertilize and to hold the soil, to feed mankind, to clothe him, to build him shelter against the winter and to cool him in the summer.

We need trees, the friends of man, for health, for comfort, and for beauty. Let the hard-headed business man scoff at that latter requirement, of beauty, and we can prove that trees will any day enable him to sell his land more readily and for greater price. What first led high-class settlers to pay extra prices in order to live in towns like Longwood, Montecito, Beverly Hills, Santa Monica and Palos Verdes, as against the barren towns about them? The trees, of course, well chosen and well planted there along the streets.

When all these facts are so patent, still we have to fight and fight, to overcome the public apathy and indifference to tree planting. And, more than that, a madness to slaughter the priceless trees we do have. I have seen two laborers saw down in half an hour a kingly Live Oak that took more than six hundred years to grow. And why? Because a subdivider was too lazy to curve a street around it, which would have been more beautiful anyway. And then he planted, in place of that kingly oak, some gloomy and short-lived Blackwood Acacias, poorest of street trees, merely because they were cheap.

If you think I exaggerate about the indifference we must combat, consider one concrete case in Orange County, out of many, many such. The recent widening of a country highway necessitated the removal of several miles of old and noble Date Palms. The State offered to replant them just inside the property lines, that all travelers might still enjoy their shade and beauty; yet one, and one alone, accepted half a dozen Palms; the other hundreds had to be destroyed; and the highway remains an unshaded desert of concrete.

The good works we can do for highway planting group themselves around four major points: the beautifying of more miles upon miles of barren, comfortless highway; the wiser and more loving selection of varieties suited to particular regions; more sensible spacing of the trees; and, finally, saner care of those we do plant.

The first point is too obvious to dwell upon here; everybody who thinks must see our need of trees.

Of the second point, we can see examples of failure all about us, due to lack of study of suitability of variety to location.

Witness the water-loving Magnolias planted only to languish or die, in dry sections of San Fernando and San Gabriel Valleys. Witness the drought-demanding Carobs set only to rot and perish in wet ditches on the Pomona road. Witness the Pepper Trees, whose bases swell to five-foot diameters, planted long ago in four-foot parkings in Pasadena and Riverside, only to be blamed in time for breaking curbs and sidewalks, as Nature gave them every right to do.

But we need not be discouraged: we have as many really good examples to profit from and pattern after. Notice the fine old English Walnuts about El Monte and Ventura, happily placed where their roots can drink in the high water tables. Notice the thirst-resistant Arizona Ashes beautifying the roadsides at Newberry, where there is no water to give them. Notice how wisely Laguna Beach has planted the Monterey Cypresses that so bravely withstand the ocean winds. Notice how well Phoenix has used the Cottonwoods that do not care how dry the air may be.

When we plant in high mountain passes, let us plant the Pines that Nature would put there. When we beautify a sand wash, let us use the Sycamores and Oaks that she would use.

As to that third matter of spacing: more crimes have been committed in crowding highway trees too tightly together than in planting them too stingily. Trees spaced at

(Continued on Page 33)

BOOKS

By EDWIN TURNBLADH

WHEN I count what California may really boast of, I think of the genuine honor that there are published by Suttonhouse, Ltd. of Los Angeles and San Francisco some of America's best books for children. No other field of writing or publishing asks a surer and greater understanding of the heart of the reader. There is an art to writing for children which is mastered with inherent ease or not at all. There is a path into the world in which a child lives, but most grownups, having left, cannot find the way back. I admire those who can—they are writing literature tremendously more worthwhile than most of that which passes endlessly by.

Since looking into some of the books published by Suttonhouse I think I'd like to switch to reviewing literature for children. Their books are vastly more enticing to me than most books for grownups. I find no explosive vehemence on political differences, no dreary expositions of our economic melancholy, no fretting over this and that. But, instead, an entrancing imagery that draws one closer to reality. We say sadly that as we grow older we become more acquainted with the realities of existence. Our sadness is perhaps, rather, in forgetting them.

I could never express to you the appreciative knowledge of the high stature of a child's fancy which may be discerned in, let us say, the words and Willy Pogany pictures of "The Wimp and the Woodle, And Other Stories." Bless them, the Wimp and the Woodle—what could the world do without them—without the realm in which they dwell? Read about them—and other children's books. They will lighten your heart and free your mind, more than many other things could do.

The book of "The Wimp and the Woodle" is composed of seven short stories selected by the awarding committee last year in the first annual contest sponsored by the Julia Ellsworth Ford Foundation. This most commendable Foundation was established in 1934 to encourage imagination and originality in American writing of children's literature. The prize books of 1935, all published by Suttonhouse, show what perfect work may be done—in telling and presenting a story without condescending or looking down at a child. It is art, or rather, understanding, of a high order.

A child's eager love of animals meets response in several of the winning books for 1935. The first award was given to "Shaggy: The Horse from Wyoming," by Russell Gordon Carter. This is a story of a horse who belonged—and felt that he belonged—to an Army officer and a dog. The three of them went through the World War together. Other prize books of 1935 are "Horns of Gur," "The Shadow Cat," "Singing Paddles," and "Gabby Gaffer's New Shoes"—each a totally delightful work of juvenile literature.

The second annual Ford Foundation contest closes March 1 this year. Fifteen hundred dollars will again be given in the six prizes for the best original manuscripts of stories and plays for children. Julia Ellsworth Ford has herself written many outstanding works of juvenile literature, published by Suttonhouse. "Imagina" is the story of a sensitive boy whose wistful dreaming is expressive of all childhood. Her book, "Snickerty Nick," is a two-act play for children, replete with pictures and songs. It is also published in an album of five records.

Among a number of other new Suttonhouse books for children are "Coming of the Animals"—authentic legends of American Indians, and "Dogs of the World"—a book portraying the origin, traits and characteristics of more than ninety different breeds of dogs. I know a good many grownups who'd like to read that, too.

Books designed especially for grownups are published by Suttonhouse. "Feng Ching," a book of Chinese sketches by Natalia Dobbins, is uniquely and beautifully printed on handmade Chinese paper, in a binding of Oriental motif. Drawings are by a talented Chinese artist, and some old Chinese prints are reproduced. The writings are a collection of verse and prose, depicting phases of Chinese life and culture.

Two other excellent current books express the publishing versatility of Suttonhouse. "Interior Decoration, Its Principles and Practice," by Katherine Muselwhite, is a very satisfyingly comprehensive text—dependably authoritative, written out of rich years of study and practice in America and Europe. "A Documentary Textbook on International Relations" is by John Eugene Harley of the Department of Political Science, University of Southern California. As stated in the preface, the book is "the outgrowth of twelve years of teaching in the field of international law and relations" and "emphasizes the documentary approach in the study of world affairs." It contains accurate and carefully checked texts of Official Documents and materials. The need for a reference work like this in a field of swiftly growing significance has been persistently plain to students, teachers, and librarians. The commanding worth of Dr. Harley's book, in responding to that need, is apparent at once.

Suttonhouse, Ltd. is showing proofs that publishing, of the best kind, may flourish on the Pacific Coast. I have been glad to speak here of their splendid work.

WHEN Bacon reflected that "some books are to be tasted, others swallowed . . .," he forgot those books which are so materially beautiful that they are also to be picked up with affectionate hands and just looked at. I turn to a copy of a book I have just been graciously given by Mr. and Mrs. Saunders of the Saunders Studio Press—in Padua Hills near Claremont. The book is one of an artistic group published by these two people—in a manner which indicates the beauty that printing may achieve.

"Journal of a Voyage Between China and the Northwestern Coast of America, Made in 1804 by William Shaler" is reprinted by permission of the Huntington Library at San Marino where the original of the report may be found in "The American Register: Or General Repository of History, Politics, and Science," published at Philadelphia in 1808. The "Journal" is the first known published account of California by an American. The book by the Saunders Studio Press constitutes the first separate printing of this authentic report and observation by one of the early American sea captains who play a notably prominent part in the acquisition of California by the United States. Besides California, Captain Shaler comments on parts of Oregon and Lower California, and describes at some length the Sandwich Islands.

Facsimiles of the title leaf and the first page from the original Philadelphia magazine preface the modern printing and serve further to guide the reader with a pleasant completeness back into early American life. Mr. Lindley Bynum, Field Representative of the Huntington Library, writes the introductory invitation to the pages, setting the stage for total enjoyment of the "Journal." Graphic writing is enhanced by Ruth Saunders' excellent map showing the course of the voyage. Typographical beauty is heightened by her interspersed drawings. Printed in a limited edition, the "Journal" is, I am glad to say, a fine book to have and to treasure—for original historic knowledge of early California, for reference, and for the sheer lure of a swift adventure story. You may, by the way, compare what tourists saw in California in 1804 and what they now view in 1936—and at the same places!

A leaflet from the Saunders Studio Press announces a volume of poetry titled, "Wings Against the Sun," by Luella Reynolds Mead, a girl of seventeen at Claremont. This is her first book of verse, although she's been writing since the age of ten. Surely no one writes more sincerely felt poetry than youth. I look forward to her book.

Pacific Coast Trees

An illustrated manual of PACIFIC COAST TREES by Howard E. McMinn and Evelyn Maino. University of California Press, Berkeley, Calif.

At first I was disappointed when I found that "Pacific Coast Trees" was not a work on trees indigenous to the Pacific Coast. The title did seem to indicate that one might expect another Pacific Coast flora. But after I had gone into the work more thoroughly it became evident that this idea of presenting not only the indigenous families, but pretty well all trees that will thrive on the Pacific Coast was a most excellent one. After all, what is most wanted by the layman is a list of all the trees that he can use with a reasonable hope of success.

For the trained botanist, who finds the consideration of morphology and taxonomy too meagre, there are other works that can be used for further reference but for most investigators, even the highly trained scientists, this volume will be found to be extremely well done, with the information sought set forth in a clear, concise way. For the layman it is a real find.

The arrangement of families is based on that of Engler and Prantl, as are most of the manuals of very recent publication. This introduces a little confusion for those who are accustomed to Bailey's "Standard Cyclopedia of Horticulture" and his "Manual of Cultivated Plants" which follow the system of Bentham and Hooker. Nevertheless, it is undoubtedly the clearer system and ties in better with Rherder's "Manual of Cultivated Trees and Shrubs", also on Engler & Prantl system. But enough of botanical considerations.

The important features of this manual are its simple grouping, its very excellent illustrations, its good indexing and a most valuable list of trees that are recommended by Professor Shepherd for use on the Pacific Coast. Confining the body of the text to three groups, the gymnosperms, the monocotyledons and the dicotyledons, (the latter as two divisions of the angiosperms) presents the subject simply for the amateur botanist. With the illustrations drawn as accurately as any to be found, the labor of identification is further simplified. Professor Shepherd's list of trees is the best that has yet come to this desk.

In addition to the foregoing recommendations for "An Illustrated Manual of Pacific Coast Trees," I find that it just fits into a semi-scientific botanical library like an inlay filling the cavity in a tooth. Jepson's "Sylva of California" and his "Manual of Flowering Plants of California," and Sudworth's "Forest Trees of the Pacific Coast," although they be fortified with Kherder's "Manual of Cultivated Trees and Shrubs", Bailey's "Manual of Cultivated Plants", and Hutchinson's two volumes on "Families of Flowering Plants", leave a vacancy that is not entirely filled with Johnson's "Taxonomy of Flowering Plants." This manual by Howard E. McMinn and Evelyn Maino just about completes the filling. If I couldn't get another copy I would put up a tough fight to keep the one I have.

Mark Daniels.

MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region.

Abbreviations used are:

H—Hardy H-H—Half-hardy T—Tender
E—Evergreen D—Deciduous A—Annual
P—Perennial B—Blooming second season from seed

TREES—February

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Kumquat Fortunella Margarita	H.-H. E.	10′	white	sun or some shade	light, well-drained loam or sandy soil . .	Usually grafted on seedlings.	Good ornamental tub plant. Must be protected from frost.
Acacia decurrens normalis (Green Wattle)	H. E.	40′	yellow	sun	ordinary	Seed soaked in hot water.	Is drought resistant. Has immense trusses of bloom and silvery foliage.
Acacia decurrens dealbata (Silver Wattle)	H. E.	40′	yellow	sun	ordinary	Seed soaked in hot water.	Is drought resistant.
Prunus campanulata	H. D.	30′	rose pink	sun	ordinary	Comes true from seed. Budding or grafting.	Best cherry for southern California.
Prunus persica (Flowering Peach)	H. D.	20′	rose pink, pink, white, striped	sun	garden	Seed or budding.	Can be pruned severely for cut flowers.
Pyrus atro-sanguinea	H. D.	18′	pink	sun	garden	Grafted.	Single blossoms that do not fade.
Acacia Bailayana (Golden Wattle)	H. E.	25′	yellow	prefers sun	prefers sandy or decomposed granite	Seed soaked in hot water.	Most popular and one of handsomest of acacias. Lives 12 to 15 years. Will not stand too much water.
Ceonothus arboreus (Island Mountain Lilac)	H. E.	15′	pale blue	sun	ordinary with good drainage	Seed.	Lives 10 to 15 years. Native of islands off California coast.

SHRUBS—February

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Buddleia asiatica (Butterfly Bush)	H. E. slender	10′–12′	white	sun or part shade	garden	Seed; woody or half-ripe cuttings in spring; layering.	Prune after blooming. Flowers are fragrant.
Buddleia Farquhari	H. E. upright	6′–10′	grayish	sun or part shade	garden	Same as above.	Prune after blooming.
Cassia tomentosa	H. E. upright	8′–12′	bright yellow	prefers sun	garden, well-drained	Seeds grow readily when fresh.	Requires light pruning in spring. Is drought resistant.
Chaenomeles japonica (Cydonia japonica) (Japanese Quince)	semi-D	4′–8′	white, pink, red, salmon, etc.	sun or part shade	garden	Seeds, layers, or suckers.	Has brief deciduous period. Prune lightly in late spring.
Coronilla glauca (Honey Coronilla)	H. E. upright	3′–6′	yellow	prefers sun	garden	Seed (often self-sows), cuttings.	Prune lightly. Flowers are fragrant. Also has variegated form.
Correa pulchella and Correa alba	H. E. spreading	4′	pink, white	shade	garden with leaf mold	Cuttings.	Will bloom under pepper trees. Has long season of bloom.
Daphne odora marginata (Pink Daphne)	H. E. upright stiff	3′–4′	pinkish	part shade	garden, slightly acid	Cuttings in fall—slow to callus; layers; grafts.	Slow growing. Has fragrant flowers.
Erica regerminans	H. E. upright	2′–4′	rosy pink	sun or part shade	garden, slightly acid	Cuttings of new side shoots in spring.	
Genista monosperma (Bridal Veil Broom)	H. E. slender spreading	8′–12′	white	sun or part shade	garden, well-drained	Seed soon as ripe. Transplant seedlings early.	Keep staked. Stands pruning well.
Ribes malvaceum (Pink Flowering Currant)	H. but semi-D upright	6′–8′	pink	prefers part shade	garden, with leaf mold	Cuttings in winter; layering.	Is drought resistant.
Ruellia macrantha	H. E.	4′	pinkish purple	shade	garden, slightly acid	Cuttings; seeds; divisions.	Is free blooming. Cut back in spring after blooming.
Viburnum suspensum	H. E. spreading	6′–10′	white	sun or part shade	garden, well-drained	Cuttings or layers.	Flowers are fragrant.

FLOWERS—February

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Primula obconica Named varieties: Salmon Queen Apple Blossom Coerulea	H. A.	12″	white, blue, pink, salmon, to brilliant magenta red	shade (no sun)	peat or leaf mold in rich moist loam	Sow seeds in Feb.-March for bloom following Dec. to April.	Is a P. but better treated as an annual. Likes slightly acid soil. Keep mulched.
Viola tri-color maxima (Pansy)	H. A.	6″	blue, yellow, bronze, purple, mixed	sun in winter, part shade in summer	moist rich loam	Seed sown in July. Keep seedlings moist and protected from sun.	Good in beds or edgings.
Viola Named varieties: Mauve Queen	H. P.	6″	blue, white, yellow, apricot	sun or part shade	moist rich loam	Same as above.	Usually grown as an annual for ground cover for bulbs, or edgings.
Aloes arborescens	H. E.	3′–7′	orange-scarlet	sun or shade	garden	Cuttings.	May bloom as early as December.
Heuchera sanguinea (Coral Bells)	H. P.	12″–15″	rose, pink, red, white	shade or part shade	light, well-drained—may be slightly acid	Seed in early spring; divisions of old plants in November.	
Muscari (Grape Hyacinth: Heavenly Blue)	Bulb	6″–10″	deep blue	shade or part shade	garden	Bulb multiplication or seed (in 2 years.)	Plant bulbs September to November.
Bellis perennis (English Daisy) New Monstrosa and quilled types	H. P.	6″–8″	pink, white, red	part shade or sun	light, moist	Seed in spring (self sows easily), or divisions any time.	Compact grower.
Billbergia nutans	H. P.	15″	rose, deep blue and green	semi-shade	light with good drainage	Divide roots any time.	Has unique flower coloring. Is drought resistant. Good in pots.
Hyacinthus orientalis (Dutch Hyacinth)	Bulb	8″	white, pink, blue, purple, red	semi-shade or sun	well-drained peat mixture	Plant bulbs September to November.	Good in spring border and under deciduous shrubs.
Roman Hyacinth	Bulb	8″	white, pink, blue	semi-shade	well-drained peat mixture	Plant bulbs in early fall (Hard to buy).	Very good for naturalizing.
Iberis sempervirens (Perennial Candytuft)	H. P.	8″	white	sun with some shade	well-drained garden	Seed in July.	Trim back carefully after bloom.
Narcissus jonquilla (Jonquil)	Bulb	10″	yellow	sun or little shade	well-drained and fairly rich	Rapid bulb multiplication.	Good to colonize as it blooms better second year.
Virginia Stock Improved types	H. A.	6″	white, rose, lavender	sun or some shade	light garden	Seed sown in November where it is to bloom.	Sown every two weeks will prolong blooming season.
Calendula New art shades and new types	H. A.	12″	yellow, apricot orange	sun	garden	Seed sown July to September.	
Nemophila insignis (Baby Blue Eyes)	H. A.	6″	sky blue	shady places and under trees	garden	Sow seed where wanted in September and October.	Use as ground cover for bulbs.
Primula Polyanthus type (Cowslip)	H. P.	8″	cream, rose, yellow, violet, white, red	shade or some sun	rich peat and leaf mold	Root divisions yearly; seed in March or April.	Mulch yearly with leaf mold and bone meal flour.

VINES—February

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Aloe ciliaris (Climbing Aloe)	H.-H. E.	15′	orange and red	sun	garden	Cuttings.	Good [illegible] roots and for trellis work.
Gelsemium sempervirens (Carolina Yellow Jasmine)	H. P.	20′	yellow	sun or part shade	garden	Dormant cuttings.	Blooms for six months, often beginning in Dec. or Jan.
Hardenbergia Comptoniana (Kennedia Comptoniana)	H. P.	15′	deep violet-blue	shade	well-drained loam	Seed and green wood cuttings in spring.	Should be well pruned after blooming.
Jasminum primulinum (Primrose Jasmine)	H. P.	30′	yellow	sun	garden	Layers naturally; dormant cuttings.	Should be fastened to a high fence or trellis and allowed to fall over.
Lonicera Periclymenum belgica (Belgian Honeysuckle)	H. P.	10′	pink and cream	sun	garden	Layers or cuttings.	Needs to be sprayed for aphis and pruned well. [illegible] a long season bloomer.

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From the renowned American painter-etcher, Wilson Silsby, the Town House, fashionable Los Angeles hotel, has made a record purchase of one hundred trial and first proof etchings and drypoints. The works of the artist will hang in the new suites being created by M. E. Morrison, managing director of the hostelry.

Vanderbilt, Jr., and Jackie Coogan to Tour West Coast of Mexico

SPROTT'S Mexico Tours, operating an annual auto-caravan camping tour down the west coast of Mexico, contemplate an unusual number of outstanding world-travelers and sportsmen on their coming February tour. Several writers, among them Cornelius Vanderbilt, Jr., and his secretary, Mr. Arthur Thompson, are making the tour to gather information for articles and books on Mexico. Inasmuch as this is a 42-day tour, stopping for several days at each city along the route, visiting many haciendas and out-of-the-way places of historical interest, such as old archaeological ruins like the Pyramids and Temples of Teotihuacan, it offers valuable material for literary works.

Another unusual feature is the sportsmen's group, which affords opportunity for hunting and fishing. Among these guests will be many sportsmen, including one of Hollywood's prominent motion picture directors and Jackie Coogan. Jackie is now on a vaudeville tour of the East and looks toward a subsequent vacation in Mexico as both rest and adventure.

Sports All the Year Round

CALIFORNIA is not modest, not shy, when climate comes up for discussion. Through the blessing of length, height and depth, she can, by mountain, desert and sea offer practically all the sports simultaneously. And some localities even double, not exactly in brass but in divertissement. On the desert tennis, badminton and cricket are popular but so also is swimming, and no day could be called complete without a sunbath. The desert sands may grow cold, in very truth they do but they warm up again under the noonday sun and once more bicycles and shorts are seen. Horses always find riders and there are always new locations to be explored. Climbing to the heights, Tallac, Tahoe, Yosemite, Arrowhead and Big Pines all provide every winter sport. Big Pines held a Winter Sports Carnival for the tenth consecutive year in January. The carnival combined all the snow sports, with championship ski jumping, ice hockey, tobogganing, snow derby races, snowshoeing and dog derbies. Switzerland can offer very little more, other than tradition and romance, and after all a good ski landing is a very good thing on the continent or in California, with or without tradition. Yachting in winter comes nearer entering the doldrums than any sport but the skippers are just marking time. At present each yacht owner is laying plans to capture a cup in the summer regattas. And the yachting season will be particularly gay because of the reopening in February of the Pacific International Exposition at San Diego and its continuance through the summer.

Never was the horse more popular in California. But it is one thing to be on a horse at Palm Springs and another to be on a pony at Santa Anita. Judgment is one thing, luck another, and even with both combined the horse is always to be reckoned with. Note the words of Irvin S. Cobb, who observes, in speaking of his experience at the Santa Anita track, "I recall one reluctant nag whose name escapes me, but it certainly should have been Bide-a-wee, out of Virginia Creeper by Stationary Engine".

FEBRUARY is the ideal time of the year to visit the desert, and Palm Springs an ideal part of the desert to visit. If you want to relax, Palm Springs is the place—balmy days and cool, refreshing nights. But if you don't want to relax, Palm Springs is the place to go for a romp, or some of that really athletic exercise. Swimming and golf, bicycling and riding and hiking to perfection in all the nearby canyons. An Englishman once called it wonderful stalking country. Just what he would stalk was beside the point and probably the clearness of the air deceived him as to distances, but on one score he was right—it is wonderful country!

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GETHIN D. WILLIAMS, MANAGER



MUSIC

(Continued from Page 3)

Certainly the discovery of flaws in a Klemperer-directed orchestral concert is a task for an Ernest Newman or a W. J. Henderson. They're that scarce.

Indeed, it would be almost front page, if not head-line-news for a Klemperer-conducted concert to be anything else but music, in the highest and best sense of the term, from first to last, and most musicianly done. But, as it is, his concerts follow one another with an almost clock-like certitude of absolute perfection.

So we pass over the musical magnificences brought us from the minds and pens of masters like Weber, Mozart, Strauss, Brahms, Beethoven, Rimsky-Korsakov, and Vivaldi, brought us via the mind and baton of another master, but one very much with and among us, Otto Klemperer! About all we can do is say "Thank you very, very much Dr. Klemperer!" And about all we can do is to show him we mean it by coming out to as many of his concerts as we can.

However, the Shostakovitch Piano Concerto should have special mention. Here is a work, in which young manhood and youth combined their forces and gifts in the occasion of the work's initial presentation in Los Angeles.

Eugene List is about half the age of Shostakovitch and this team made the work one that fairly glowed with the abandon and even impishness, if you please, that seem to have a way of being associated with fewness of years. A stunning work, stunningly done!

Szigeti's masterly playing of Brahms' Concerto for Violin and Orchestra was a high-light in the firmament for February. As was Percy Grainger's piano recital interspersed with enlightening remarks apropos several of the compositions so eloquently rendered for the most part by Mr. Grainger.

Grete Stueckgold was still another brilliant "gleam" in the star-filled sky.

The Los Angeles Philharmonic has recently inaugurated a four concert series at U.C.L.A. The concerts are likely to become a permanent thing, this depending on old, or rather young John and Jane Public, no other!

The musical treat for February may perhaps be called—sans challenge—the local appearance of Lotte Lehmann, February 20 and 21. Her concerts will feature her in some of her Wagnerian roles but without benefit of mise en scène. She is Metropolitan's portrayer of many of the immortal Wagner's finest feminine parts.

February may be the shortest month of the year, but it is set for "revenge" this year in California, at least by being the fullest packed of any of the twelve months.
if not yet Westminster or Vienna Boy Choirs are already musically praiseworthy, and on the road to becoming most excellent and welcome additions to the choral ensembles.

We had understood a symphonic band was to be organized under the direction of Don Philippinni. Perhaps, the oversight is ours, but so far no mention of its existence has penetrated within the confines of our notice.

With milder and better weather directly before us, indeed already here, a good, really first-class symphonic band should be organized, developed and maintained not only in Los Angeles but in other cities throughout California. These bands would do much to raise the vibration rate of the common people.

Musicians, generally, turn up their noses at bands, and this is too bad for all concerned. No less authority than John Redfield in his "Music, A Science and an Art", says the symphonic band has tonal resources even *exceeding* those of a symphony orchestra. Let those who hold bands in musical contempt think *that* over!

Hearing Garde Republique band of France or one of the several famous Guard bands in England aroused us some years back to the absolute truth of what we were later to come to find set down in black and white by a scientist (who also happens to know and to be concerned about art), i.e. to the truth of symphonic bands (of course, we mean *real* symphonic bands) being possessed of musical resources not lightly to be regarded.

The San Francisco Sympony Orchestra's second pair of concerts on January 24 and 25 with M. Monteux conducting with his consummate skill and artistry proved a rare treat for music lovers of San Francisco. Josef Lhevinne, guest soloist, gave Tschaikowsky's No. 1 B Flat Minor Concerto a mature and satisfying rendering. The second movement, Andantino semplice—Allegro vivace assai, was particularly delightful, and struck us as more responsive to the combination of Mr. Lhevinne's gifts and the particular instrument used in this concert. The orchestra acquitted itself well in its interpretation of "Le Carnival Romain" of Berlioz and Franck's "Les Eolides", but in the Brahms Symphony No. 1 in C Minor it gave a superb performance. M. Monteux conducts without using a score, that fact alone attesting to his intelligent grasp and undeniable understanding of his programs, a qualification only too rare. The next pair of concerts will include Mozart's Symphony in D Major, Schumann's Overture from "Manfred", Debussy and Ravel, and Jose Iturbi as soloist, who will play Beethoven's Piano Concerto No. 3 in C Minor.



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We apologize to Dr. Klemperer for his being thus [illegible] down in our columns, but we have been going along *chronologically* and not according to rank. Any member of the musical literati in southern California knows that "O.K." is and comes first in our musical esteem and regard. One of the two or three "greats" among present-day conductors he is leader not only of the Los Angeles Philharmonic Orchestra, but of the whole musical southwestland—may we not say. Yes, we may, and *do!*

As leader and pace-setter for this section and its musical culture, we owe an eternal debt to the late lamented Clark as well as to the lamented Hitler, for such a musical titan's presence in our midst.

As to the reviewing of Klemperer's performances, that is somewhat like the proverbial transportation of coal to Newcastle. His concerts are not easily reduced to such things as words.

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Living room of the prize-winning house designed by architect Earl R. MacDonald.

A WINNER IN THE NORTH

(Continued from Page 22)

The entrance hall, finished in knotty pine, left its natural honey-color, has two guest closets and leads to the living room, the dining alcove and to a back hall, from which one follows up-stairs or goes into either kitchen or laundry. This arrangement gives perfect circulation to the first floor and, automatically, to the second, where all the rooms as well as the inside entrance to the garage open upon the stair hall.

Thus any member of the household can come or go to any room of the house without disturbing any other member, no matter what room or how many rooms are being occupied.

The living room is attractive with its many view-commanding windows, its sense of spaciousness and its off-white plastered walls that are the ideal background for today's furnishings. The large fireplace has the plastered breast corbeled out to form a smoke canopy. The bricks of the mantel are painted an off-white. Those of the hearth are left their natural color. The ceiling is of redwood —narrow planks, rough-hewn.

A decidedly modern dining alcove, the plastered walls tinted delicate green, enlarges the living room, adding spaciousness.

The kitchen has its walls papered with cream-colored, blue-dotted washable paper. The floor is covered with cream linoleum with a blue border accent. The built-ins are of the honey-toned knotty pine and include refrigerator space. There is a view from the window above the sink, and all is compact as a motor. Gas furnishes the fuel for heating, hot water and cooking.

The laundry, equipped with tubs and ironing board, has an almost cream cement floor, off-white plaster walls, an outside door, and is a joy—a word that can be truthfully applied to few laundries.

From the laundry, wood is supplied to the house from the basement. But there is no lift, nor need of one. Mr. MacDonald has made natural contours save money here by taking advantage of the sharp slope to the front and ready-to-use flat storage space at the back.

A lavatory and still one more closet, to make the housekeeper thankful, complete the first floor.

The master bed room has two corner windows that divide equally the honors of view and air. The ceiling is cathedral, rough pine planks, and the wall space is well planned for either one large or twin beds and other furniture. The other bedroom, also generous in size, is papered in a light grey-green. Both rooms have adequate closets.

The bath-room is charmingly appointed—gold-figured washable paper on the walls, apricot-colored tiling for the floor and about the tub. An open-air deck, off the stair hall, is readily available to all the household and gives the necessary-to-moderns opportunity for outdoor living. The deck commands a panoramic view of hills and cañons, bay and shoreline cities—the same sweeping view that the clever placing of the house on the lot affords to all but minor rooms.

Additional room has been thoughtfully provided for. There is partially developed space in the basement for a recreation room, the fireplace being roughed in and other necessary foundation work done. The garage anticipates a second car, and is so placed that an addition can be inexpensively built.

The thousands of visitors who have viewed the house have admired its sturdy simplicity, convenience, charm and sense of easy spaciousness. On leaving, they have paused again and the more analytical have studied the means by which a tall and not large house set on a steep hill has been made to appear so well balanced. Horizontal lines and the following of contours are the reply. The house is built of bricks and horizontal siding. The brick lower story has a frieze that adds other horizontal lines. Also, the brick, which has been used and to which much of the old mortar still clings, is a little deeper in color than the off-white of the painted wood of the top story. This slight darkening of tone at the base, plus a certain sensation of weight that brick never fails to give, also helps "pull the house down." The shingle roof is so fashioned and broken that it presents other horizontal-lined masses and, in feeling, bears down upon the entire structure.

Economy has been strictly adhered to in the choice of materials, the utilization of space, and in the simplicity of design, detail and finish. Yet the needs of a small family of taste have never been lost sight of nor compromised. Even the view, which the many fine and unusually well placed windows have incorporated, furnish the "white hyacinths for the soul" that the Eastern proverb advises.

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NEW PRODUCTS AND PRACTICES

THE average medicine cabinet is chockful of lotions, soaps, creams, powders, remedies—and old razor blades, and unless the bathroom has a supplementary or an adjoining closet there are many times when many things are put in many places. But a leading manufacturer is now helping solve the situation by creating a storage cabinet in combination with a lavatory—the "Coronada-Lavinet."

This is a flat slab surface porcelain enameled cast-iron lavatory, with a large rectangular basin. It may be had in regular or acid-resisting enamel, in pastel shades to harmonize with other fixtures, walls, curtains, ruges, towels, etc.

The cabinet is made of furniture steel, reinforced throughout and electrically welded to form a rigid, substantial unit. The new side-hinged doors have shelves and the entire cabinet is ventilated by holes in the sides and back. A recessed sub-base, two inches high, allows toe space.

THE proverb about those who live in glass houses may soon be changed to those who live in glass clothes. Glass in fibrous form has now been found definitely practical in almost limitless application, and every indication points to its development in many fields in 1936—in a manner that is of direct interest to home owners and to almost every industry.

The Owens-Illinois Glass Company of Toledo has perfected its process of drawing glass into fibre so that its application is almost infinite. We may now think of living in homes and working in buildings of glass block structure, insulated against heat and cold by glass "wool," the air entering such buildings through warm air furnaces and ventilating systems cleaned by fibrous glass filters. Electrical illumination would flow through wires insulated with glass threads. Carpets, curtains, and other articles could be woven of glass.

Glass block enables the entrance of as much as 86 percent of exterior light without glare, bending of light rays upward, across the room or floorward, controlled by the pattern face of the brick. Diffusion and non-conductivity of glass allows such masonry to reduce temperatures due to direct sunlight.

In buildings not of glass block, glass "wool" as an insulation acts further as a fire, vermin, and moisture proof blanket. Glass wool also has fine acoustical properties and is coming into use as insulation for steam and other pipes.

Fibrous glass filters are sprayed with an odorless, non-evaporating chemical that catches all dust, pollen, and other impurities of air. They eliminate soiled walls, protect furnishings in homes and merchandise in stores.

Bedrooms in which the air is filtered through glass fibre have proven of definite aid to hay-fever sufferers.

As a novelty idea, glass fibre in the form of yarn and thread has been used recently to crochet hats, embroider doilies, and knit purses.

NEW pots for old soups. The potter's wheel still spins for the manufacturer who makes the tableware from which we dine, although the power has changed from foot to motor. But the material has lately undergone great changes. The latest is the development of Gladding, McBean & Company's Franciscan Pottery.

For centuries, some say for thousands of years, the only material known for the manufacture of the best grade pottery has been clay. Gladding, McBean & Company are producing pottery for the table that surpasses anything yet made and they are manufacturing it from material other than clay. Their Franciscan Pottery is made with a material that is built up with talc rock as a base. This is most certainly a new product and it is strictly Californian.

The process is too long for description in these pages but there is room to say that with the introduction of this new method of manufacturing extremely beautiful pottery has made it possible to accomplish new effects in glazes, shapes, and durability not yet attained in other earthenware. This new ware is exceptionally tough and does not chip as easily as others, and yet it is as delicate in shape and shade as the most fastidious could demand. Here is a new product, based on a new process, which will bring with it delightful new practices in table decoration.

THE story of the ugly duckling transformed into a beautiful swan is not a fairy tale in the building world—not with the current wide use of stucco for modernizing.

An attractive, newly revised booklet just issued by the Portland Cement Association fully describes and colorfully illustrates the present variety of stuccos from which a builder or prospective modernizer may select to suit his exact taste.

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on the silly plea that there can be no business behind trees. As to that lie, one need only refer to Paris, Berlin and Vienna, where every store is sheltered by trees, cherished at any cost.

As to the fourth point—care—it is a tragedy, if not, indeed, a crime, that thousands, nay hundreds of thousands of dollars, as well as comfort and beauty beyond all measuring have been simply stolen from the people and thrown away by planting street and highway trees, and leaving them to die of thirst. Better show nothing at all than their poor corpses along the highways. And new plantings can never catch up with the years of growth that have been lost. Would you bring children into the world to let them die of starvation?

I have left, until indispensables had been treated of, the mention of a glorious opportunity that we of this Coast, and we almost alone, possess: the opportunity to glorify our highways with gorgeous flowering trees. Nowhere else will prosper such hardy and such colorful ones as here.

If you would have examples, look at the Mountain Ashes that fill streets of Salem, Oregon, and Portland, with gorgeous orange scarlet; see the pink-flowered Locusts that glorify the streets of Oakland; see the grand old Magnolias planted along Citrus Avenue in Covina, where they can get generous water from the orange groves, and perfume the air for blocks around; see the Scarlet Eucalypti of Rexford Drive in Beverly Hills, which so excite the greed of beauty lovers that a squad of policemen must be stationed under them when they blossom, lest they be torn to pieces; see the Jacarandas that in summer roof with blue the hill section of El Molino Avenue in Pasadena and Marengo Avenue in South Pasadena; see the advance spring pageant of that finest of the Japanese Flowering Cherries, the Prunus Campanulata, along Foothill Boulevard in Lamanda Park every February.

We should give up, for highway use, the superb Flowering Acacias now so much in vogue, for they are far too short-lived. But there are other beauties; as the showering pink Eucalypti, Sideroxylon Rosea and Leucoxylon Rosea; the regal Coral Tree of India; and the white or pink Bauhineas or Orchid Trees.

STREET TREE PLANTING

(Continued from Page 24)

twenty-five feet make one's eyes dizzy with stripes of sun and shade as one drives through. Besides, the glory of all the West lies in its views. Let us frame them rather than cut or obliterate them. In all of California there is not a foot where one cannot see hill or mountain. Highway trees, then, should never be closer than forty feet; and seldom less than fifty; often a hundred is not too much. An exception, of course, would be where the trees are mere columns like the glorious old Poplars of the Coast Highway at Goleta.

Also we must get over the obsession that highway trees must always be evenly spaced in exact rows. There are many cases where clumps of twos, threes, fives and sixes, can be scattered along a highway—especially through a region of native trees, such as the open Oak Groves along which many of our highways pass. Thus they soon look as though the road had been cut out of a natural wood. This we have done on roads of that model community, Rancho Santa Fe, and on the drives of such extensive private estates as that of Mr. W. K. Kellogg and Mr. William Randolph Hearst, with more satisfying effect than rows could ever give.

In street planting in the towns, we have found it wise to place the trees at the fifty-foot, or the hundred-foot intervals that fall exactly on the lot lines or probable future lot lines. Then they belong to two owners, and there is far less likelihood that permits will be secured to get rid of them. Just see how owners have managed legally to slaughter the stately old Palms of Hollywood Boulevard and the venerable Pepper Trees of Sunset Boulevard in Hollywood, and the Live Oaks on Pasadena Avenue in Los Angeles,



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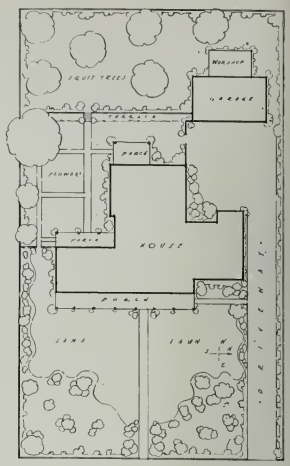
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A PROPHETIC SOCIAL DEVELOPMENT

(Continued from Page 17)

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Fruit moving under Exchange trade-marks has been standard for many years, and the trade and the consumers are guaranteed definite grades and quality fruit. Crops are pooled, there being various pooling systems. The period of time and the number of pools is decided upon before the beginning of the shipping season. Each grower is given equal opportunities of picking in each pool, and is paid for his fruit on the basis of quality and sizes furnished for the pool. It is, however, the responsibility of each member to furnish the best fruit he can, and his returns depend a great deal upon the quality and sizes that he can deliver. Through pooling, the hazards of marketing are reduced for each individual. Returns are equalized, as it is impossible for anyone to sell all his fruit in the best and highest markets.

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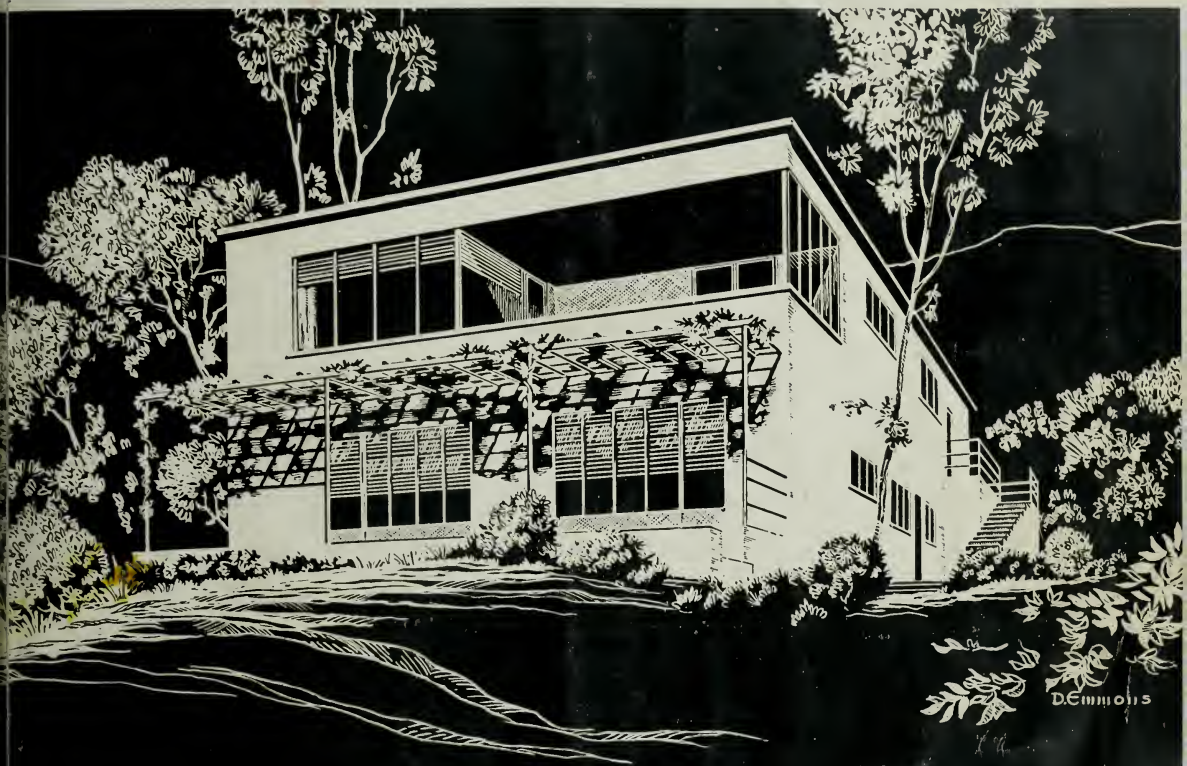
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(See Page 5)

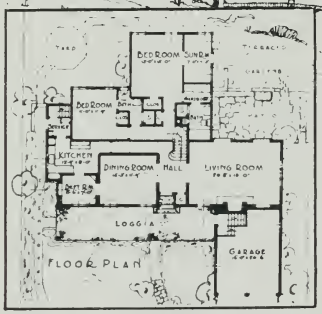
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Editorial

IN THE states of California, Oregon and Washington there is a population of nine million. What we do in these Pacific Coast states has become a matter of importance not only to the United States, but to the world at large, but all too many of us here do not seem to think it is a matter of any importance at all to ourselves.

It is high time that we began holding economic conferences on this coast. Countries with a smaller population have become nations to be reckoned with by studying their problems carefully and, with loyal co-operation, following a line of consistent, well planned development. How long would Holland or Belgium or Denmark or Switzerland have lasted if the peoples of those countries, numerically less than the population of our three states, had not pursued a well charted course?

Our western states are more strictly a territory in themselves than any other region of the United States. Geologically and climatically they are united and segregated. The problems of the eastern states are seldom those of the west. The solutions of problems of building, architecture, construction, agriculture, cattle raising, and many other eastern industries are frequently of little value to the operator in the west.

Robert B. Henderson, keenly aware of the difference between conditions in the east and in the west, has been assiduously studying our situation for the past three years. After attending economic conferences in the east since 1932 he is now calling similar conferences on the Pacific coast. Their purpose is not to settle any individual or local disputes nor to aid individual industries. They are called to bring the heads of western concerns together that they may present a solid front for the great region in which they operate. We may not be able to get what we desire from the easterners' products and construction methods but we can learn a great deal from their business methods.

CONSERVATION OF LIFE

WITH the per capita expenditures in the State of California more than $107.00 per annum to be raised by taxes, it is doubtful whether any campaign to save life will be welcome at this time. But William M. Garland and D. J. Murphy are optimists. They must be optimists in more ways than one for they have entered the lists against motor maniacs and the hit-and-runners. With these men at the helm there is some hope. One sight of the smile that greets the visitor at Dan Murphy's desk in the Crocker-First National Bank in San Francisco would make an optimist out of anybody and one grip of Bill Garland's hand will make a cripple of him. It's a beautiful combination and promises well for the future of the traffic safety program of the CALIFORNIA SAFETY COUNCIL. Their program is as follows:

1. EDUCATION: More exacting qualifications for drivers. Education of potential drivers in the schools. Public education before women's clubs, civic and commercial groups, in the fundamentals of safe driving. Revocation of licenses of unfit operators and strict examination of applicants for licenses by Motor Vehicle Department.

2. ENFORCEMENT: Adequate and uniform enforcement of existing laws through fully complemented State Highway Patrol, and with the co-operation of municipal judges and police traffic officers. Particular stress to be placed on enforcement of legal penalties on private motorists and operators of commercial vehicles in relation to speeding, drunken driving, qualification of drivers, size and weight of vehicle, condition of brakes and other phases of equipment. Limitation of commercial use of the public highway by truck and bus lines in all cases where hazards to the safety of private motorists are added by the operation of commercial vehicles. Vigorous and sustained opposition to traffic "tag fixing."

3. ENGINEERING: Provision for application of every scientifically approved safety insuror or device to reduce traffic hazards, such as guard rails, underpasses, signals, safety islands and/or other safeguards which are or may be required for proper highway maintenance and in the interest of added safety thereon.

4. UNIFORM ADMINISTRATION: Adoption of uniform traffic control technique system throughout California, thereby increasing road safety and efficiency of commercial and pleasure cars on main arterials throughout California.

5. LEGISLATION: Revision of traffic laws as and when needed to more fully protect life and property of motorists and pedestrians on California highways.

A NEW ACADEMY

THE ACADEMY FOR AMERICAN POETS has been established, with offices at 435 East 52nd Street, New York. The object of the Academy is to award Fellowships up to $5,000.00 for one year. The source of these Fellowships will be a trust fund for which "The Academy of American Poets" has been organized to receive donations.

The significance of this movement cannot be over-rated. The American people have had their eyes turned to commerce and finance until they are all but blind to beauty. Of all the artists that have come in for a modicum of recognition as to their worth to civilization, the poet has received the least attention. Yet great poems have, at one time or another, stirred the world to action. The poet is the true dreamer and where there are no dreams there is no progress.

"Where there is no vision the people perish." Send in your donation.

CALIFORNIA ARTS & ARCHITECTURE

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THE CALENDAR

Music + Art + Clubs + Sports + Announcements

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

LECTURE COURSE, embodying subjects of wide interest, is presented at the Community Playhouse, Pasadena, Monday afternoons at 4:15. Current dates and speakers are:

March 2, Tatiana Tchernavina, "An Intellectual Worker in the U.S.S.R."

March 16, "The Human Adventure", talking picture sketching Man's Rise from Savagery to Civilization. Supervised by James Henry Breasted.

March 23, George F. Sokolsky, "Labor's Fight for Power".

PACIFIC GEOGRAPHIC SOCIETY sponsors the lecture by Dr. S. A. Barrett, March 26, at the Shrine Auditorium, Los Angeles. Dr. Barrett is the director of the Milwaukee Museum and leader of the Cudahy-Massee African Expedition, and his talk is illustrated by motion pictures of African life, the birds and mammals, the daily and ceremonial life of the natives. March 24 Dr. S. A. Barrett speaks at the Civic Auditorium, Pasadena.

MODERN FORUM, Herman Lissauer, director, lists two speakers for the month at the Philharmonic Auditorium, Los Angeles.

March 9, Julien Bryan, illustrates his subject, "March of Russian Events", with motion pictures.

March 23, Paul H. Douglas, "Men and Issues—1936 Campaign".

LECTURES of general interest, open to the public, are presented under the direction of the School of Philosophy at the University of Southern California, Los Angeles. Tuesdays at 4:15, Bowne Hall, Mudd Memorial Hall of Philosophy, under the title "Changing Concepts of a Living World" eminent speakers are heard. Thursdays at 4:15, Board Administration Building, free lectures outline "Movements and Influences in Modern Literature". March 5, Thornton Wilder discusses "The Motion Pictures and Literature" at Bovard Auditorium.

SYUD HOSSAIN uses diversified subjects in his monthly talks at the Hotel Vista del Arroyo, Pasadena. March 13 the subject is "India: Gandhi versus John Bull", while on March 27 Mr. Hossain reviews "Since Versailles: A Survey of World Trends".

COMMUNITY FORUM, under the auspices of Mills College, California, is held the first and third Mondays of each month at Science Hall. Problems of the day are discussed by eminent speakers.

NATIONAL AND INTERNATIONAL AFFAIRS are discussed by Lillian M. Phillips and Aline Barrett Greenwood each month at San Francisco. Miss Phillips, under the heading "World News and Current Views", talks at the Fairmont Hotel the second Wednesday. Miss Greenwood analyzes world affairs and reviews new books at the Hotel St. Francis the second Monday in the month.

ALLIED ARTS GUILD, Menlo Park, adds to its service to the community by sponsoring a series of talks by well known speakers covering politics, literature, drama, as well as the arts.

ARTISTS GUILD of San Gabriel meets in the Gallery on the Plaza and at least one speaker a month is presented, covering some phase of art. March 1 marks the opening of the Guild's first Water Color Exhibition, which continues through the month.

PUBLIC LIBRARY, Los Angeles, conducts a series of free lectures each month covering many subjects, philosophy, science, travel, literature and drama.

ALINE BARRETT GREENWOOD is heard the third Wednesday of each month at the Shakespeare Clubhouse, Pasadena, in her penetrating and interesting reviews of politics, new books and the late plays. The current date is March 18.

MRS. JACK VALLELY reviews the events of today and discusses the newest books in a most entertaining manner at Hotel Huntington, Pasadena, the third Tuesday of each month. Virginia Cole Pritchard chooses Hotel Vista del Arroyo as the locale for her reviews of fiction, poetry and drama, the first Thursday of each month.

MUSIC

By H. ROSS STEVENSON

FEBRUARY has been singularly unique this year with its five Saturdays, twenty-nine days, and consequent opportunity for all fair damsels to "pop the question". And in California, in the musical world, at least, it has been unusually unique with regard to portentous happenings that happen all too seldom.

The quality of uniqueness was ingrained upon the month at the very outset with a superbly done concert at the Ebell Club the evening of February 1, jointly given by Saveli Walevitch, baritone, and Lella Firle, pianist, recently of Nazidom. Mr. Walevitch has appointed himself savior of the old peasant songs of the Russia that was, but is no more. "Eh Ouchnem" (Labor Chantey of the Volga), "Bevali" (Chain Song) and "Bayoushky Bayou" (Cossack Lullaby) were numbers that went straight to the heart.

Mr. Walevitch enjoyed, as did the audience, the splendid cooperation of his lovely wife who commented upon each number presented by her husband. At times using a sort of Russian lute and again the zither, and always a voice of the most marvelous flexibility, Mr. Walevitch inspired, as Mrs. Walevitch enlightened.

In Lella Firle the audience was greeted with a superlatively gifted as well as superlatively trained artist of the keyboard. Her Chopin had just that right and so very necessary admixture of Polish fire and French finesse. "Toccata" in D flat major by Casella, "Danse Espagnole", and "Alt Wien" were each given stirring interpretative portrayal.

The touch of the unique was continued with the coming of Trudi Schoop and her Comic Ballet. There are two pantomimic artists mentionable in the same breath with this young lady, Grock and Chaplin. Grock having retired, we understand, to the peace and quiet of a farm in France, our local hero of "Modern Times" stands forth as the girl's only contemporary active peer. Her mimicry of the soulful pianist in "Fridolin" was a work of pantomimic art, if ever there was one. A Pavlowa come to life, gone comic. And her company, in more ways than one, were right at her heels. It was a relief to all but punctured ear drums to be able, on the occasions of Trudi Schoop's appearance to sit back and positively to enjoy the music.

As far as we are concerned, the Shoop performances were by Trudi *and* Paul Schoop. Take a belated bow, Paul! You have it coming, as has Huldreich Fruh, your fellow composer. The music was given an impeccable performance, swinging the kaleidoscopic scenes along with a rhythm, at once precise and entertaining.

The month's trend toward off the beaten musical path was continued with Klemperer's concerts of the sixth and seventh. Opening with Sibelius' powerfully moving Symphony No. 5 in E flat major, Dr. Klemperer, and the peculiar Finnish genius that makes Sibelius what he is and his music what it is, collaborated in a sterling performance of this great tonal achievement.

Magnificently masculine, sharp-edged, almost icy at times, Sibelius in this symphony does not forget to supply moments with the so-called feminine touch, transporting us, as it were, into southern climes where the winds, instead of being chilly blasts are metamorphosed into gentle zephyrs.

The work was done by "O. K." in commemoration of Sibelius' recent seventieth birthday, an event celebrated and significant the world over.

Strauss' "Don Juan" followed. Composed in young Richard's twenty-third year, one has the feeling how regrettable that Strauss, and Schoenberg, could not have continued, somehow or other, to retain that precious period of their young manhood.

Just as "Verklaerte Nacht", composed in Schoenberg's 24th year, reaches and touches us in a way his later works do not, just so do we react to Strauss' "Don Juan", and the musical creations of his later period.

Much learning, in music, apparently, is a most distinct and decided weariness to the flesh. The story goes of that giant among theorists, Percy Goetschius, that he was asked one day, "Professor Goetschius, why don't *you* compose something?" So the dear old fellow went to work. The result was just too bad. It never reached the music engraver's hand, and theorist Goetschius found that head-work is all very well, but that it never, never can take the place of heart-work. And this, of course, youth predominatingly has—it feels—age thinks. And the former (with the ever present exceptions to prove the rule, such as Verdi, for example) just can't help winning, when it comes to the creation of music that penetrates to the recesses of one's heart. The heart insists on being spoken to in its own language.

Reverting to Strauss' "Don Juan", the work abounds in subleties, musical, even psychological ones. And musical intellectuals, if you please, from a youth of twenty-three!

(Continued on Page 27)

FEDERATION OF WOMEN'S CLUBS, Los Angeles County, California, holds the fifth annual convention, March 27, at the Civic Auditorium, Pasadena. Mrs. Lily B. Petersen, vice-president, is the local convention chairman.

WOMEN'S CIVIC CONFERENCE, the sixth annual, is held March 26 on the campus of the University of Southern California, Los Angeles. Mrs. Donald M. Baker, vice-president of the Friday Morning Club, is chairman.

MARTHA GRAHAM, American dancer, gives two performances, April 7 and 10, at the Philharmonic Auditorium, Los Angeles, presented by Merle Armitage.

SOCIAL SERVICE AUXILIARY holds the annual fashion luncheon at the Ambassador Hotel, Los Angeles, March 5.

TOWN AND GOWN CLUB presents a Kermesse Internationale on the campus at the University of Southern California, March 7. The program includes dinner at six in the foyer of the Club, dances of all nations at Bovard Auditorium, beginning at eight, and a buffet supper in the All Nations Arcade. Proceeds go to the Scholarship fund

FESTIVAL OF THE ALLIED ARTS of Southern California will be held in Los Angeles, May 4-29. Contests are offered in the following divisions, Music, Drama and Speech Arts, Art, Dance, Creative Writing, and California Historical Essays. Registrations may be made at the headquarters, 324 Chamber of Commerce Bldg., Los Angeles, until April 15.

TENNIS EXHIBITION MATCHES, featuring Jane Sharp, Mrs. Ethel Burkhardt Arnold, Bill Tilden, and Bruce Barnes, are held in California this month. The dates are: March 5, Pasadena, March 6, San Diego, March 7, Los Angeles, March 8, Pomona, and March 11, Fresno.

RACE MEETING AT TANFORAN, opening March 7 to April 11, gives California another twenty-five days of racing, following the closing of Santa Anita. To be followed by the meet at Bay Meadows, opening April 14, continuing to May 16. Sundays and Mondays are excluded from northern racing.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION, Balboa Park, San Diego, offers a continuous flower show throughout the grounds, encompassing the many acres of gardens, as well as the planting emphasizing each building, the fountains and the pools. The Exposition opened last month and will continue through the summer.

BEL-AIR GARDEN CLUB conducts the annual Flower Show, April 3 to 5, under the direction of Mrs. John D. Fredericks.

WISTARIA FETE at Sierra Madre, on the Fennel estate, is scheduled for March 19.

CALIFORNIA CONSERVATION WEEK, March 7 to 14. Saturday, March 7, is "California Conservation, Bird and Arbor Day", Luther Burbank's birthday. Planting grounds of Public Buildings and Homes.



"The Diver" by Maud Daggett, of Pasadena, was one of the charming incidents of the Children's Room at the Fine Arts Gallery, California Pacific International Exposition, San Diego. The subject is Claire Louise Bourne, the daughter of Mrs. Gail Vandenbraak of San Marino.

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CALIFORNIA GARDEN CLUB FEDERATION is held in Oakland, April 3 and 4, headquarters at Hotel Leamington. Programs include exhibits from member clubs, a fine bird exhibit, and six lectures on subjects of interest to Garden Club members, illustrated with slides. The meeting was planned to coincide with opening of a Spring Garden Club Flower Show, and members expect to be present for opening of the Spring Garden Show at Oakland.

THE WILD FLOWER FIELDS OF CALIFORNIA are beginning to fly their pennants of Spring. The Nemophilias or Baby Blue Eyes in the fields just south of Santa Maria have made a fine stand, and these with other varieties will color the ten mile section, which may not be as spectacular as the Bakersfield area but is very lovely. From March 15 on these fields may be visited and enjoyed. Native flowers have been planted along the Highway between Santa Maria and Los Alamos, and by the end of March or early in April these will be in bloom.

GARDEN CLUB of Hillsborough, California, holds the daffodil show early this month, and begins the first garden tour of the season April 15. Mrs. Cyril Tobin is the president.

COLLECTION OF ENGLISH SILVER, consisting of rare and important examples from the periods of Elizabeth, Charles II, and early Georgian, and pieces of the work of Paul de Lamerie, Paul Storr, and other court silversmiths, is shown throughout March by Cannell and Chaffin Inc., Los Angeles. The exhibition includes the Elizabethan Jug, made of wood and ivory, which was used in the motion picture, "Henry VIII".

MUSIC

PHILHARMONIC ORCHESTRA, sponsored by the Southern California Symphony Association, and directed by Otto Klemperer, continues the winter season of concerts at the Philharmonic Auditorium, Los Angeles. The regular pairs of the month are presented Thursday evening and Friday matinee, March 5-6, with Huberman as soloist: March 19-20, with Schnabel as soloist; and April 2-3, with Feuermann as soloist; Saturday evenings, March 14 and 28, popular concerts are given. The orchestra is heard, Saturday evening, March 21, at Fresno, and Sunday matinee, March 22, at Visalia.

MUSICAL ASSOCIATION of San Francisco, Mrs. Leonard Wood Armsby, managing director, presents the San Francisco Symphony Orchestra, Pierre Monteux, conductor, in pairs of concerts, at two week intervals, during the winter season at the Memorial Opera House.

L. E. BEHYMER offers outstanding programs during the month in his Artist Series at the Philharmonic Auditorium, Los Angeles. The dates:

March 3, Bartlett and Robertson, duo pianists.

March 10, Alexander Brailowsky, pianist.

March 24, Bronislaw Huberman, violinist, and Artur Schnabel, pianist, in a Sonata concert.

March 31, Steele and Clovis, song recital.

ELMER WILSON CONCERT COURSE, given at the Civic Auditorium, Pasadena, includes Albert Spalding, violinist, March 30.

MERLE ARMITAGE announces the appearance of Jan Kubelik, violinist, March 6, at the Philharmonic Auditorium, Los Angeles. Mr. Armitage also presents Martha Graham, dancer, at the same place, April 7.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, continues the thirtieth season of unexcelled music in a series of concerts at the Community Playhouse, Pasadena. One each month is given on Sunday evenings at 8:15. The Pro Arte String Quartet is heard March 29.

MARY V. HOLLOWAY is featuring resident artists in a series of concerts at the Women's Athletic Club, Los Angeles. The third concert, scheduled for March 12, offers Leslie Brigham, baritone, and Raymond McFeeters, pianist.

EMANUEL FEUERMANN, Austrian 'cellist, is heard in recital, March 28, at the Redlands University, California.

ALEXANDER BRAILOWSKY, pianist, appears in concert at the Lobero Theater, Santa Barbara, March 12.

CHAMBER MUSIC SERIES of San Francisco, under the direction of Carolyn E. Ware, present famous groups of artists each month at the Community Playhouse, 609 Sutter Street, San Francisco. The Pro Arte String Quartet is scheduled to appear in March.

CHAMBER OPERA COMPANY, directed by Dr. Ian Alexander, under the business management of Alice Lorraine Metcalf, closer the season of opera with "The Gondoliers", March 24, at the Veterans' Auditorium Theater, San Francisco.

PETER CONLEY continues the presentation of artists on his series at the Opera House, San Francisco. Bronislaw Huberman, Polish violinist, appears, March 20. Artur Schnabel, pianist, is heard, March 26.

WILFRED DAVIS presents Jan Kubelik, violinist, March 11; and Martha Graham, dancer, March 30, at the Municipal Opera House, San Francisco. Louis Horst, pianist and composer, is the musical director for Martha Graham.

COUNTRY CONCERT ASSOCIATION offers Eleanor Steele, soprano, and Hall Clovis, tenor, in concert in March at the High School Auditorium, Burlingame, California.

MISCHA ELMAN appears in concert, March 26, at the Philharmonic Auditorium, Los Angeles.

COMMUNITY OPERA ASSOCIATION of Riverside, California, under the direction of Marcella Craft, presents the double bill, "Cavalleria Rusticana" and "Pagliacci" in March.

ARTIST MUSICIAN'S GUILD, INC., sustaining organization of the Pasadena Civic Opera Company, Jean Ceraille, director, announces five operatic productions for the Spring musical season.

CIVIC ORCHESTRA ASSOCIATION of Pasadena, Frank H. Sellers, president, sponsors the Pasadena Civic Orchestra in a series of free concerts at the Civic Auditorium. The current date is Saturday evening, March 28 8:15 o'clock. An all-Beethoven program is presented. Doris Maclean is the soloist. Reginald Bland conducts.

THE ART COMMISSION of San Francisco presents the San Francisco Symphony Orchestra, Pierre Monteux, conductor, in a series of municipal concerts at the Civic Auditorium. The dates of the month are March 16, 24 and 31. Guest conductors are Alfred Hertz, Hans Leschke and Igor Stravinsky. Well known soloists are heard on each program. J. Emmett Hayden is chairman of the Art Commission.

UNIVERSITY OF CALIFORNIA, Berkeley, sponsors two concerts by the San Francisco Symphony Orchestra on Sunday afternoons. The dates and soloists are, March 15 and April 5, Alexander Brailowsky, pianist, and Myra Hess, pianist.

CLAREMONT COLLEGES ARTIST COURSE includes a series of concerts at Bridges Auditorium on the campus during the winter and spring semesters. Albert Spalding violinist, is heard April 9.

YOUNG PEOPLE'S SYMPHONY CONCERTS are given in San Francisco in April, under the direction of Ernest Schelling. Colored slides are used by Mr. Schelling as a feature of his program.

OCCIDENTAL COLLEGE, Los Angeles, opens a concert series in Johnson Hall, March 2, conducted by a music sorority for the benefit of the music scholarship fund.

ZOELLNER STRING QUARTET announces a series of chamber music evenings, at the California Women's Club Auditorium, 2103 South Hobart, Los Angeles, on Friday evenings, March 27 and April 24.

PRO MUSICA, Los Angeles chapter, presents Alexander Tcherepnine, Russian composer-pianist, in a program of his own compositions, March 30.

ABAS STRING QUARTET announces three concerts at University of Southern California, Los Angeles, March 3 and 17, and April 14. Mrs. Otto Klemperer appears as a singer with the Quartet, March 17.

CHAMBER MUSIC SOCIETY of Los Angeles, Mrs. Cecil Frankel, president, sponsors monthly concerts at the Hotel Biltmore, Los Angeles. The Pro Arte String Quartet is presented, Friday evening, March 27.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, lists two American premieres in the Spring Play Season, and each play runs two weeks. The bill is changed on Tuesday, with the play running continuously each evening, with the exception of Sunday and Monday. Matinees are on Saturday. Gilmor Brown is the supervising director of all productions. The dates and plays of the month are:

March 10-21, "Laburnam Grove" by J. B. Priestley.

March 24-April 4, "Hollywood Holiday" by Benn Levy and John Van Druten.

April 7-18, "Queen Victoria" by David Carb and Walter Pritchard Eaton.

PADUA HILLS THEATER, located in an olive grove some three miles to the north of Claremont, is an interesting departure in California theaters. The players are Mexicans and the productions are based on the folk lore of Mexico, diversified with native songs and dances. The current play is "It Rained in Ixtlan del Rio", presented nightly Wednesday through Saturday, with matinees Wednesday and Saturday through March 28. All the plays are given in Spanish but two English speaking characters are introduced in the present production.

NINE O'CLOCK PLAYERS of the Assistance League, Hollywood, announce "Snow White" as the children's play, March 28, a morning and afternoon performance at the Ebell Theater, Los Angeles. Mrs. Irene Denny directs.

THEATER AMERICANA is the title selected by the group, formerly known as the California Theater of Altadena, under which to function in the production of strictly American plays. Their presentations are given each month at the theater, North Lake and Mt. Curve. Mrs. C. Brooks Fry is the president of the organization, and Wilfred H. Pettit is the director.

"THE DRUNKARD", running continuously at the Theater Mart, between Broadway and Vine streets, Hollywood, celebrates the one thousandth performance early in March. The original play was first produced in 1843 and the atmosphere of that day is faithfully followed. Part of the success is due to the olio, which gives the audience every opportunity to take part in the performance.

GOLD HILL PLAYERS of Monrovia, under the direction of Thelma Laird Schultheis present one three act play a month and offer a one act play at the monthly Workshop meeting. The Juniors of the Gold Hill Players are preparing for a big spring production.

THE PASADENA ENGLISH FOLK DANCE GROUP, under the direction of Gene Gowing, Pacific Coast representative of the English Folk Dance Society of America, meets regularly on Monday evenings at the Westridge School for Girls, 324 Madeline Drive, Pasadena. New members may enroll at any time. Guests are privileged to attend one meeting without charge.

SARA COLLINS THEATER WORKSHOP is presenting "Tainted Lily" by Major Richard Goddard, at the Hollywood Roosevelt Hotel, every night except Monday, at 9:00.

BEN BARD PLAYHOUSE, in the new location, Wilshire and Fairfax, Los Angeles, presents "Come What May" by Winnie Baldwin the first week in March.

ANDRE FERRIER'S FRENCH THEATER in San Francisco is loyal to the French dramatists and did "Martine" last month, with an equally interesting production scheduled for March.

WAYFARERS, at 74 Commercial Street, San Francisco, under the direction of Jack Thomas, do the plays that appeal to them and for which they can work out definite procedures.

PALO ALTO COMMUNITY THEATER, Middlefield Road and Melville Avenue, Palo Alto, announces "The Swan" by Franz Molnar, starring Kathleen Norris, noted novelist, March 19-20-21, with a talented cast under the direction of Ralph Emerson Welles.



Gloria Stuart is seen as the lovely Sonia in "Professional Soldier", made with Victor McLaglen and Freddie Bartholomew. Miss Stuart, in private life Mrs. Arthur Sheekman, is enjoyed as Mrs. Mudd in "Prisoner of Shark Island", with Warner Baxter, and is now making "Poor Little Rich Girl" with Shirley Temple.

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YOUR INSPECTION INVITED



A Portrait of Irvin S. Cobb with Cigar

BRIEF BIOGRAPHIES

Irvin S. Cobb
(As Written By Himself)

BORN Paducah, Kentucky, June 23, 1876. Attended private and public schools until the age of sixteen. Quit the last school by unanimous co-request of the faculty. Subsequent education, if any, acquired by going around looking at things, listening to things, asking questions, and trying to remember the answers.

Started life in the expectation of being a cartoonist, but owing to family necessities, began professional career as cub reporter in home town before reaching seventeenth birthday. At eighteen was probably the youngest managing editor of a daily newspaper in the United States. And undoubtedly the worst.

Unlike many writing men, Mr. Cobb was never much of a hand at marrying around. He did his matrimonial shopping early. He has had only one wife and only one child—and still has them both.

Special correspondent and a column writer for the Louisville, Kentucky, Post, in 1888 to 1901. From 1901 to 1904, managing editor of Paducah Daily News. In 1904 went to New York . . . New York remained calm. First job was with the Evening World as staff correspondent and alleged humorist. In 1912 joined the staff of the Saturday Evening Post and remained for eleven years. Was sent to Europe as war correspondent.

He has lectured, filled radio engagements, and attained horrible notoriety as an after dinner speaker and story teller. Continued down career until spring of 1934 when he came to Hollywood, purchased Greta Garbo's former home in Santa Monica, and reached the bottom of the final abyss by becoming an actor.

Editor's Note: Mr. Cobb is now starring in the film, "Everybody's Old Man," at the Twentieth Century-Fox studio.

Joe E. Brown

BORN in Holgate, Ohio, in 1892, of Welsh and German parentage, a lad named Joseph Evan Brown showed a conspicuous sign of normalcy at the age of nine—he wanted to join a circus. But, unlike most boys, he really did. He became the youngest member of the Five Marvelous Ashtons, aerial acrobats, the star attraction of Ringling Brothers' Circus. After some years of flying through the air "with the greatest of ease," Joe broke a leg and broke with the circus. Professional baseball, Broadway musical comedy, and Hollywood movies came next. Today, Joe E. Brown is one of the world's ten most popular film stars, according to the unmistakable authority of box office returns.

Of all the entertaining he's done, Joe prefers playing in pictures—and that's pretty largely because in the moving picture business there's no moving. Unlike a stage player, a film actor can enjoy home life—and the Joe E. Browns are known to be one of the most happy families in Hollywood. There's Mrs. Brown, Joseph, Jr., Don, Mary Elizabeth Ann and Kathryn Frances—and "Heza Corker," a prize Sealingham, undoubtedly referred to as Heza C. Brown by his canine cronies.

Joe likes to play baseball—and mostly baseball. He may do a back flip in the midst of a parlor discussion on the Peruvian situation. His favorite color is brown, and his favorite children are Browns. He's never cultivated any shading shrubbery over that famous mouth.

"Sons o' Guns," Joe's current picture for the Warner Brothers, is one of a long series of films which, perhaps more than those of any other film star, have brought laughter into the hearts of all members of the world's families.



The Joe E. Brown Family "At Home"

CALIFORNIA POET'S CORNER

THREE SONNETS BY THE NIGHT SEA

By GEORGE STERLING

Surely the dome of unremembered nights
 Was heavy with those stars! The peaceless sea,
 Casting in foam their fallen shafts to me,
Makes ancient music to their awful heights.
O quenchless insuperable lights!
 What life shall meet your gaze and thence go free
 From litten midnights of eternity
To havens open to your final flights?

Abides nor goal nor ultimate of peace,
 Nor lifts a beacon on the cosmic deep
 To guide our wandering world on seas sublime,
Nor any night to grant the soul release,
 Swung as a pendulum from life to sleep,
 From sleep to life, from Timelessness to Time.

From "THE HOUSE OF ORCHIDS."
Permission of A. M. ROBERTSON, publisher.

THE HOUSE ON THE COVER

Edgar Bissantz, Architect

MODERN building problems require modern solutions. As with the advices of our fathers, we seem to have forgotten this. The present day requirements for comfort, convenience, health and beauty are so complicated that a true solution of plan cannot be found by warping the simple plan arrangements of a simpler time to our complex requirements.

Here is a house that satisfies the needs of a family of four people, placed on a difficult hillside site so that it takes full advantage of the view of the city and mountains. All of the important living rooms are directly related to the out-of-doors, with abundant light and ventilation.

A flight of stairs beside the garage brings us down to the upper level of the house, with its entrance hall, living room, dining room, porch, kitchen and service porch (with a gas-fired incinerator). It really is easy to miss the incinerator. The living room is large and light, finished in soft colors and natural woods. The dining room is paneled in natural veneered woods, with a large buffet and built-in cabinets for linens, china and game materials. The dining room opens upon the porch, so that the family may dine out of doors in warm weather, protected by two sides of the house and a glass screen at the end of the porch.

Because of the nature of the site, the bedrooms have been placed on the lower floor. The master's room and the son's room face the garden and view, while the study opens upon a patio at the front of the house. There is also a maid's room and laundry on this floor. Under the two-car garage is an office, or play room, depending upon whether or not one's work is play.

Only through a new, modern architectural approach could this complex of comforts—large window areas, easy circulation from room to room, abundant, well arranged closets, bath rooms, and so forth—be combined in a practical and harmonious way. If houses of this type seem strange to us, it is only because we have become accustomed to illogical and inconvenient methods of building. The plan of this house is a common sense solution of a difficult problem, the planning of a comfortable home on a narrow, steep hillside. On the interior the rooms are beautiful and well-proportioned. On the exterior the house is a clean, straightforward expression of its construction. In short, this type of building does not attempt to be *like* something. It *is* something!

ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Oils, etchings, water colors and wood sculpture.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: March 15, exhibition of pictures of California landscapes by Arthur Hill Gilbert, A.N.A.

GLENDALE

HESSE GALLERIES, 513 North Brand Blvd.: March 2-28, oils by Thelma Paddock.

HOLLYWOOD

MARY HELEN TEA ROOM, 6534 Sunset Blvd.: Paintings by Edith Waldo.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: March 9-21, the first American exhibition of Jean Helion. March 23 to April 4, Rufino Tamayo.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: One man shows, water colors by Ruth Perkins Safford; black and whites by Grace Vollmer.

SILVER BELL, 492 Coast Blvd. S.: Opening the end of March, water colors by James Richard Shaw; lithographs by Conrad Buff; photographs by Edward Weston.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: Portion of permanent collection loaned by the Los Angeles Art Association. Open daily from 8 to 5, except Saturday and Sunday.

BOTHWELL & COOKE, 1300 Wilshire Blvd.: March 2-14, water colors by Paul Julian. March 16-28, water colors by Elmer Plummer.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Portraits by Arthur Beaumont, Charles Bensco, Julian Garnsey, William A. Griffith, Kathryn Leighton, Jean Mannheim, Stanley Reckless, J. Mason Reeves, Jr., Seymour Thomas, Nell Walker Warner, Max Wieczorek. Sculpture by Eli Harvey. Etchings of children and pets by Prestel Dodge.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: To March 25, third annual exhibition of California water colors. During April, an exhibition of crafts made from native California materials.

LOS ANGELES MUSEUM, Exposition Park: Danish, Flemish and German Old Masters continued. Paintings by James Cooper Wright and Ross Dickinson. Seventeenth annual print makers exhibition. March 5 to April 26, seventeenth annual exhibition of painters and sculptors.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Opening March 3, paintings of the desert by a number of California's well known artists.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Nearby is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings; open Wednesdays and Sundays from 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Annual exhibition of the Los Angeles Art League.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Opening February 24, first Los Angeles showing of paintings by Wassily Kandinsky.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Closed March 11-25. March 26 to May 3, exhibition of Japanese art, from prehistoric periods to the present time.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To April 8, annual exhibition of oil paintings.

PALOS VERDES

PALOS VERDES ART GALLERY Public Library: To March 13, paintings by contemporary artists of San Diego.

PASADENA

KIEVITS GALLERIES, Hotel Vista del Arroyo: American and European paintings.

LA CASITA DEL ARROYO, 17 S. Arroyo Blvd.: Etchings by Mildred Bryant Brooks.

THE LITTLE STUDIO, 550 W. California St.: March 18-19, water colors by Jane Thurston. April 1-2, decorative paintings by Norman Edwards.

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Permanent exhibition of Chinese and Japanese antiques; porcelains, bronze, jade, fine fabrics, lacquers and Japanese prints.



WILSHIRE'S NEW AND DISTINCTIVE ACQUISITION

Morgan, Walls & Clements, Architects

An orchid to a flower shop? Inappropriate, perhaps, but here is a shop that unquestionably deserves just such a tribute. It is the new shop of Miss Margaret Bullock on Wilshire Boulevard in Los Angeles, and presents the florist in the most modern and certainly most attractive phase. Morgan, Walls & Clements were the architects, and the interiors were designed by Raymond Dexter.

Well arranged windows on three sides of the shop permit a maximum display space for a product which requires display. In this particular case, the frequently changed windows feature such related subjects as the clothes with which smart corsages may be properly worn. Naturally, a shop of this type is more than merely a flower mart. Floral arrangements and table settings are also an integral part of Miss Bullock's business. The attractive interior of the shop features corrective lighting which assists the belated flower shopper in choosing proper colors and combinations.

Truly, this shop is a fitting addition to one of America's most famous boulevards.

SOUTH PASADENA PUBLIC LIBRARY, El Centro St. and Diamond Ave.: Exhibition by G. Thompson Pritchard.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Lithographs in black and white and in color from the State Library's collection.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition in connection with the California Pacific International Exposition.

SAN FRANCISCO

THE ART CENTER, 730 Montgomery Street: March 2-14, group show of oils; March 16-28, oils by Geneve Rixford Sargeant.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: To April 4, pictorial photographs by local group.

COURVOISIER, 480 Post St.: March 2-14, works by Tom Lewis.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through March 15, U. S. Camera Show; through March 29, etchings by Ernest Haskell; opening March 16, creative art from the primary grades of the San Francisco public schools.

PAUL ELDER GALLERY, 239 Post St.: March 1-21, water colors by Julian Williams. March 23 to April 11, drawings and lithographs by Nura.

GUMP GALLERIES, 250 Post Street: March 23 to April 4, a joint exhibition of paintings and prints by Eula Long and Brooke Waring.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening March 1, oils, water colors and drawings from the Sixtieth Street Gallery, New York City; "The Prospectors" exhibition, the work of five Colorado painters; opening March 14, exhibition of work of the primary grades of the San Francisco public schools; opening March 15, monthly art exhibition by Californians; throughout March, porcelains from the collection of Mrs. A. B. Spreckels, and old master paintings.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Opening March 20 and continuing through April, an extensive exhibition of textiles, furniture and ceramics assembled and installed to demonstrate the beauty of contemporary design in furniture and interiors. Opening March 25, paintings by Ernest Fiene.

SHELL BUILDING ART GALLERY, 100 Bush St.: Opening February 28, water colors and oils by Harry Judson Allen.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Water colors by Lyman W. Bosserman and Henry M. Hesse; ceramics and wood carving by Andrew Bjurman. Open every afternoon from 1:30 to 5:30.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Eighteenth century English paintings. Flemish and Italian primitives. Until June, an exhibition illustrating the development of constitutional law. Open daily from 1:15 to 4:30 except Mondays and the second and fourth Sundays. Cards of admission obtained by writing the Exhibitions Office, enclosing a stamped, self-addressed envelope or by telephoning Wakefield 6141.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibitions by artists of Santa Barbara county. Open 9 to 5 except Sundays; Saturdays 9 to 12.

FAULKNER MEMORIAL GALLERY, Public Library: Throughout March an exhibition of the four "Los Angeles Oriental Painters". Print Room: Old Chinese prints.

MISCELLANY

DONALD D. McMURRAY, architect of Pasadena, has had the honor of having four examples of his work chosen for the fiftieth annual exhibition of the Architectural League of New York. These include the residences of J. Weldon Green, Mr. and Mrs. Carlton B. Swift, Lucy Anne McCarthy in Pasadena, and the sports center at the Hotel del Coronado, at Coronado Beach.

HENRY LION'S model of a statue of Cabrillo to be erected at Cabrillo Beach, San Pedro, has been approved by the Municipal Art Commission.

AMERICAN ARTS FOUNDATION, 3189 Wilshire Blvd., Los Angeles, March 12, Lyman Beecher Stowe will speak on "Mark Twain"; March 19, Kismet Sirri will give "A Turkish Travelogue"; March 26, Wm. Whittingham Lyman will speak on "California Poets of Today". Members admitted only on presentation of membership card. The Foundation is founded for professional artists in all fields and for laymen who demand professional excellence.

ARCHITECTURAL work on the Great Lakes Exposition to be held in Cleveland June 27 to October 4, is progressing rapidly. The Exposition will cover 125 acres of lakefront and will celebrate the centennial year of Cleveland.

PACIFIC ARTS ASSOCIATION will hold its convention in San Diego April 6-7-8 with headquarters at El Cortez Hotel.

ALL ARTISTS, anxious to secure an evaluation of their work by internationally known judges, are invited to enter the third annual Southern California Festival of the Allied Arts to be held in Los Angeles May 3-29. To stimulate art and to encourage those proficient in their respective fields, many organizations and individuals are contributing cash prizes, scholarships and gifts. All entries should be taken to the Los Angeles Museum not later than April 15. Information can be secured at the Festival headquarters, 324 Chamber of Commerce Bldg., Los Angeles.

THE MUSEUM OF MODERN ART, 11 W. 53rd St., New York, announces an exhibition of Cubism and Abstract Art opening March 3, consisting of paintings, water colors, drawings and prints, sculpture and constructions, architecture and furniture, theater design, typography and photography. The material is arranged in historcial sequence to show the development of these forms of art and their influence upon the more practical arts.

CALIFORNIA SCHOOL OF ARTS AND CRAFTS, of Oakland, announces that Vaclav Vytlacil, internationally known artist and teacher, will be a guest instructor at the summer session which opens June 29.

THE DE YOUNG MEMORIAL MUSEUM, San Francisco, announces two lectures by Etha Wulff:

Mar. 13—"The Gothic Period."
Mar. 20—"The Importance of Art to a Child."

In the Musical Instrument Room, Chamber Music Concert is presented each Wednesday afternoon from 3 to 4 by the Federal Music Project.

CALIFORNIA PALACE OF THE LEGION OF HONOR, San Francisco, announces two lectures by Etha Wulff:

Mar. 21—"Contemporary American Water Colors, Prints and Drawings."
Mar. 28—"Regional Art in America."

The Junior Civic Symphony Concert with Ernst Bacon conducting will be given March 15. Organ recitals are given every Saturday and Sunday at 3:00 p. m.

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INTERIORS

By HELEN W. KING

MARCH is a month which will bring great interest to the homemakers for it will present the annual "Spring Modes in Furnishings" displays in all the important stores. While a report as to what is to be featured strongly, in many of these showings, would be a violation of good faith, it is possible to assure everyone that there will be some striking advancements in merchandise shown. A few hours spent in the various exhibitions will be well spent.

One thing is evident; with each succeeding season, the work of the modernists is improving, becoming more generally acceptable if not, indeed, convincing. The better designers have an honest appreciation for beauty and workmanship and have left far behind them the bizarre effects which were once offered us in the name of modernity. These workers have brought back to furniture making a craftsmanship that was in a fair way to being lost during the period when we were smothered beneath a flood of machine-made furniture which lost for us the fine lines of the traditional, the sound construction, the high quality of materials and gave us nothing worthwhile in their stead.

This refers to the bulk of furniture so produced; there was always, of course, a certain amount of furniture produced by machinery which was splendid, but this limited production was overshadowed by the quantity of inferior merchandise, priced far below the point possible for the manufacturer who held to high standards.

Today, the greater part of machine-made furniture has raised its standard in every respect. There is closer adherence to the traditional line, less ornamentation, sounder workmanship, finer finishes and, above all, greater attention paid to the beauty of woods themselves. And when it comes to the upholstering, the manufacturers have taken advantage of all the progress that has been made in this field, modern methods bringing exquisite fabrics to us at prices undreamed of a few years ago. In texture, coloring and design, these materials bring a new beauty and freshness to all furniture on which they are used.

A good deal of this is traceable, it seems, to the influence of the modernists. They can account for the introduction of many new woods, for in their work, the wood was of first importance and they have sought the world over for those woods which could give new color tones, new grainings, new finishes. Seeing the loveliness of some of these, the furniture manufacturers have been quick to employ them, too.

When you wander about among the displays you will, if you look at the tags, find names that will be strange to you, no doubt. They are not just trade-names, but the names of woods either new in use or revived after a long lapse of disuse.

For several years we have learned a lot about "fruit-wood" furniture, pieces made from light-toned wood in natural finish. It was a general term that has been practically abandoned for another term, "blonde wood." There is some true fruitwood used, apple, cherry and pear wood, for instance, and the less frequently encountered olive. Apple is

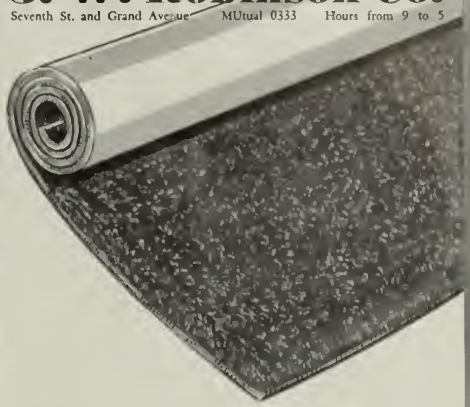
(Continued on Page 8)



Through a door of classic design is glimpsed a room in which traditional furniture is given a modern feeling by means of texture, design and color in drapes, upholstering, carpeting and wall treatment, proof that such combinations of yesterday and today are both practical and delightful.

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TOMORROW

WHAT is the house of tomorrow? Great journals, little journals, great men, pigmies, have told us and continue to tell us. At this writing *Today,* once proclaimed the mouthpiece of the administration and now said to be the mouthpiece of Mr. Vanderbilt and his over-advertising ship lines, is shouting through the megaphone of Mr. Cross that it is the house that will cost less than $5,000. YESTERDAY came an announcement of a very dignified journal that the house of $15,000 was the house of TODAY. TODAY we read that the house of $10,000 is the house of TOMORROW. In our opinion the house that anyone can afford to build is the house of TOMORROW.

That we, as a nation, are underbuilt, not underslung, is a definitely proven fact. With the necessity of constructing about 400,000 houses per annum to accommodate no more than our normal increase in population, coupled with the fact that we have built about as many houses since 1930 as were required to satisfy the annual demand, is evidence that we are a million or more houses behind in our schedule. That alone is enough to justify the hue and cry for more building, and the claim that we are on the verge of a building boom. You can't get three pints into a quart bottle, nor out of it. Three families in a house, perhaps, but not five. So what? Whether we want to believe it or not, many thousands of homes are going to be built during the next few years. It is not of the essence that they shall be beautiful, more's the pity. The gaunt, staring, stripped-to-the-bone fact is that we are going to have a tremendous number of houses built. They've got to be built. They will be built if the people have to tear down skyscrapers to get the materials out of which to build them.

With these irrefutable facts staring us in the face let us see if we cannot get in stride with the pace of TOMORROW. These houses must have elements in them that were reserved, in former days, for the "man of money." They must contain most of the elements that were reserved for the houses of those that could retain the services of a good architect. For once the cause of mass production must walk hand in hand with the artist and the trained expert. The organization that first realizes the importance of employing the underpaid services of an architect who has spent most of his life studying how to make a residence into a practical home will reap the largest reward in the harvest of TOMORROW.

THE FIVE THOUSAND DOLLAR HOUSE

HOW long, Oh Lord, how long, will it be before the manufacturers with high pressure sales departments will stop misleading the gullible prospective home builder into the belief that he can build a ten thousand dollar house for five thousand dollars. Construction costs in small residence architecture are more or less like motor problems—they are nearly all solved. If we are going to fall for the belief that we must have every conceivable contrivance from attic to basement without more than nominal extra cost we will never get the cost of a house down to reaching distance from our purses. Magnetic coal heavers, automatic toothpicks, hot and cold clam chowder in every room, electric tooth brushes, forced down the throats of gullible readers of advertising, written by a ghetto hop-head, have brought many people to a point where they think that the architect should include in his specifications a gutta-percha hen that will lay ham and eggs three times a day. Here we are, faced with another, and possibly the last, worthy boom in these suffering states. Let us get down to the problem of designing and building houses that will become homes. Let us eliminate the impossibilities from the wild imaginations of the people who must, and will, have them, and give them a real, one hundred per cent house. We might even get some built for $5,000 if we will eliminate the gim-cracks and trickery.

LOYALTY

THERE are two kinds of loyalty—loyalty up and loyalty down. It is no uncommon thing to find a private in the ranks whose loyalty to his captain is unto the death. Seldom do we find a captain so loyal to his private in the ranks. By the same token it is difficult to find a client who is loyal to his architect as against the demands of a powerful materials merchant who claims that there was discrimination against his product. But, now that we are faced with a real, honest-to-God condition where the manufacturer, the architect and the client have, or should have, the same objective, there may be some chance for co-operation—that is, if we can find good architects whose ideals are high enough to lead them into doing work for a little less than cost.

OBJECTIVES

I WENT into the store of Flack and Smith, in Davies Street, London, to verify the impression that I got from a look into their windows, that their shoes were the best I had ever seen. I examined shoes, boots and leather for half an hour and was finally engaged in conversation by Mr. Smith himself. While showing me through his establishment where all boots and shoes were custom made, in a dignified, but sort of apologetic way, Mr. Smith explained that they were only getting started in London. As a matter of fact, he told me a little shamefacedly, they had only operated in Davies Street for about eighty-five years, but hastened to add that they had been established in Oxford for more than a century. But, he said, things were beginning to look up, at last. I left an order for three pairs of shoes. They were delivered about three weeks later and today, five years later, they are the best shoes I have, although I have worn them in nearly every country of the so-called civilized world.

No, the point is not the old one of boosting the foreign-made goods. It is a matter of objective. The honest merchant in some countries starts an industry with the sole objective of eventually developing an article of manufacture that will have no peer in the world. He never thinks of reaching his goal in one generation, not often in two. All of his profits go to making a better product so that his progeny may some day say, "This institution produces the best that can be had. We have been a century at it and our name is behind our product."

In the United States there is all together too much effort put into building up an industry to a point where it can be sold at a profit. Then the pioneer goes out and starts another industry, doing the same thing over again, and with about the same results. The record of fly-by-night industries in our country is voluminous, but there for anyone who wishes to read.

To those who are at all intuitive there is a distinct indication of a tendency for manufacturers to settle down to the development of industries that are worth passing down from generation to generation. The pride of name and place is getting into our blood. Slowly our objectives are ceasing to be the immediate dollar and becoming something that our progeny may be proud of tomorrow.

The Key to Tomorrow

is forecast in the events of Today . . . and California's cultural development, the art of living in California, is portrayed every month by word and picture in

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Do it Today so you will enjoy it Tomorrow.

INTERIORS

(Continued from Page 7)

a light brownish red, fairly hard, much used in pieces of French traditional design and in some modern. Cherry, once so popular in America, has come back to favor, with its sturdy qualities and warm red-brown tone. Pearwood is a pale red-brown but soft, with a smooth even texture and appears in many fine pieces, frequently dyed black to serve in place of real ebony. Olive has an odd dark greenish yellow cast with brown markings and, while somewhat scarce, is hard and polishes well and a piece of this wood is of enduring interest.

But you will find among the blonde woods, aspen, chestnut, acacia, beech, cypress burl, myrtle burl, Japanese ash and English ash. And one of the very important new woods, prima vera, the so-called white mahogany, with its lovely honey-color, fine satiny texture striped or figured, capable of a brilliant finish. Satinwood, with its golden blonde tone, is a revival and widely used in traditional pieces.

In what might be termed "brunette woods", there are such strange names as cocobolo, a yellow-brown with violet overtones and black veins, with a straight or interwoven pattern, which takes a high finish and is very popular with the modernists; Carpathian burl, a rich brown of brilliant finish and Brazilian walnut, another rich brown, which isn't a true walnut but a handsome, worthy wood, just the same.

The wood called harewood is English sycamore under a new name, a material with a fine finish and delightful pattern, usually dyed silvery gray. Lacewood is another beauty, somewhat reddish in tone, usually quartered to show a silky texture and a small all-over type of pattern, a wood very popular at the moment. Tulipwood and sequoia, which is California's own redwood burl, are extensively used now.

It is a refreshing thing to break away from the stereotyped oak, walnut and mahogany at times, but you will continue to find these woods widely used, even if the modern finish and treatment brings them in an unfamiliar guise. Maple continues to hold strong favor—but watch for it in the new honey-tone finish. It is a finish that will prove more adaptable to certain color schemes than the usual reddish tone.

DECORATORS admit that the growing popularity of the kind of home known as the California Ranch House-type, is creating a problem. These houses require sturdy furniture but most of that which has been offered by a good many manufacturers is much too massive in character to fit into the picture pleasingly. I mention the quality of massiveness first, for that is the outstanding complaint, but I might also mention the bad design of most of it. Some, still being shown, is as out-

(Continued on Page 29)

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ANTIQUES

By ALICE R. ROLLINS

BOOK TREASURES IN SMALL PACKAGES

AMONG the rare and unusual things to collect are miniature books. Famous authors, first editions, fine binding and printing attract many book lovers, others have found a hobby in collecting books unusual in size and these are in a class of their own. Recently the writer was privileged to view a collection of miniature books—a collection that should inspire others to search for these treasures, for they are without question unique and rare. It was something of a surprise to see the fine workmanship that had been bestowed upon these tiny books. Some were richly set with gems and contained tiny engravings. Others were bound in embroidered old silk, the colors soft and beautiful with the years.

History, romance, fabled stories from all sorts of forgotten corners, out of musty boxes and dusty trunks in garrets, forgotten little book treasures find their way into shops and finally into the hands of some collector whose eye is trained to look in out-of-the-way corners for what he is seeking. These small volumes are not always seen in a shop, for one or two only are lost among the ordinary sized books. It requires several on the shelves to make a showing, for that reason they are usually out of sight in some case and the ordinary visitor does not notice them, but if anyone is interested and makes inquiry most bookshops have a few.

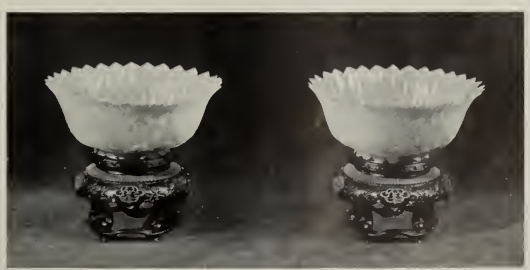
In a tiny morocco covered bookcase with glass doors were fifty volumes of "Jones' Poets and Classics" printed in 1825. The books were bound in rose silk and were 2¼ by 3¾ inches. A tiny book 1 by 1½ inches bound in blue cloth was titled "Miss Nason's Story by Aunt Fanny." There was a miniature set of Washington Irving in five volumes bound in a soft brown suede. The type amazingly clear for pages only 1½ by 2¼ inches. An old almanac with weather predictions published in 1783, had pages 1½ inches square. This was contained in a small red morocco pocket case for the traveler's convenience when journeying through the country. One wonders if the weather predictions were reliable. A tiny book of sixty-four pages in French contained several quaint engravings and a calendar. This little gem measured only 1 by 1⅛ inches. An almanac for the year 1766 was 2½ by 1½ inches in size, and contained a copper-plate engraving of Black Fryar's Bridge. A dainty little book printed on vellum was dated 1825, and the "Songs of Anacreon" printed on fine silk mounted on paper to make the leaves turn easily, was inscribed as a gift in 1791. The Infants Library measured 2½ by 1¾ inches. It had twelve cunning engravings and was published in 1810.

As one examines these little gems, the wonder is that anyone had the patience and deftness of touch to fashion them. But not only have they been printed and bound but also, tiny, ingenious bookcases have been made to hold them. In one instance an ordinary sized book with the insides taken out, had the interior fitted with tiny shelves which served to hold many of these small volumes. Instead of a five foot shelf of books, it was one of inches and was literally a book full of books.

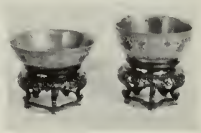
Many of the authors chosen for this type of book are the well known authors but now and then a tiny book comes to light of some author of the days of long ago whose name does not appear to be in the Hall of Fame. One wonders was it a favorite story bound for some wee lassie for her very own self! Did the author mind so much if his name was not famous so long as he pleased a little child. How many stories are hidden away in closed books of the past that will never be opened except now and then as chance opens them for us.

Because of the comparative rarity and high cost there are not many collectors of these microphile, as they are sometimes called, but there is no question of their fascination and the fact that one cannot pick them up in every shop adds zest to the hunt.

A pair of Celedon Jade Lotus bowls, Ch'ien Lung period, from the John Bentz studios.



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ON THE RADIO

By LORNA LADD

So-o-o-o, Ed Wynn is back! Just lots of fun and all that—and I'll place a side wager on Ed's being more than just happy at finding another sponsor so soon. His play closed after three short little days on Broadway and that, as you may or may not know, is something that breaks every actor's heart into teensy bits, especially when you drop $40,000 of your own money as Wynn did.

This Wynn series is a somewhat new comedy feature known as "Gulliver, the Traveller," based upon the writing of Dean Jonathan Swift who, if my education serves me rightly, turned out a neat and amusing bit of satirical writing a century or two ago. The one time "Perfect Fool" has that so, so dignified, straight-voiced announcer and commentator, John S. Young, as his foil. Lennie Hayton's not-bad-in-fact-very-good orchestra with male quartet and feminine vocal ensemble musicalize.

The show, CBS, KHJ-KFRC, Thursday evenings at 6:30, is an audience broadcast and Ed Wynn wears lotsa costumes at which the audience laughs heartily, leaving us home listeners sadly out in the cold as to what is so confounded funny. The guffaws at Eddie Cantor's wardrobe changes always irritate me. Now Ed Wynn's do! If there is going to be laughter I want to be in on it, don't you?

From the ridiculous to the sublime—we have a new development in the use of radio in education, in which seniors in New York high schools will be required to listen in on the "America's Town Meeting" programs over NBC as part of their regular homework and then conduct similar meetings in their schools. Mrs. Franklin D. Roosevelt inaugurated the series Thursday, February 27 at 6:30 in the afternoon, the same time to be utilized throughout the broadcast contract.

Two seniors from each of the forty-three high schools in New York will attend the actual program at Town Hall in New York, observing the procedure and taking notes on the discussion with the idea in mind of then helping to conduct the meetings in their own schools. This makes the first time that a complete system of city high schools has assigned a series of broadcasts as a definite part of a course of study in the social sciences. Stations: KFI-KPO.

Back to the lighter vein again, I present the "Ziegfeld Follies of the Air" starring Fannie Brice, James Melton, Patti Chapin and Al Goodman's orchestra every Wednesday evening from 9:00 to 10:00, CBS, KHJ-KFRC. This new show, designed to bring to you listeners the same qualities of showmanship which made the late Florenz Ziegfeld's productions famous for more than a quarter of a century, replaces the Palmolive Beauty Box Theater operettas, a program which seemed to lose ground rapidly during the last six months for no good reason that I could find.

The Ziegfeld theme will be a group of serialized episodes of backstage human interest in the story of one Alice Moore, a Follies usher aspiring to stardom.

Frank Fay, emsee comedian, has signed a long term contract with the Fleischmann Hour to continue in his usual here-to-fore-week-by-week comedy role with Rudy Vallee and his Connecticut Yankees. It might be said here that Rudy's show is consistently good. He not only brings famous names to the microphone but he brings names that have talent ability to back up the hallyhoo they always receive. Radio long ago passed the stage where just the vicarious thrill of listening to a well publicized name would suffice for entertainment. Listening audiences are much too sophisticated now to be bored by such foolishness and Rudy Vallee is one of the few radio showmen smart enough to realize the situation—and profit by it.

His program is always well produced and tied in—catch it Thursday afternoons, 5:00 to 6:00, NBC, KFI-KPO.

A new type of story-telling hour, designed to interest not only youngsters from 8 to 16 years of age but also a large adult audience, is now being broadcast over CBS Friday afternoons at 2:15, KHJ-KFRC. Thomas Broadhurst, 78-year-old author of that best selling book, "Blow the Man Down", has a weekly bit of reminiscences about his experiences as a runaway boy on a British training ship. The stories seem to have the tang of the open spaces and are delivered in the more or less vigorous style which has won Mr. Broadhurst the name of the Bret Harte of the sea. I wouldn't be at all surprised but what you enjoyed the time he was on the air.

The title savoring a good bit of the American Weekly, "Rich Man's Darling" is dramatized over CBS five days a week beginning Mondays—KHJ-KFRC, 8:45 to 9:00 in the morning. The story is that age old one of an attractive young girl married to a middle-aged man, giving both Ona Munson and Blanche Sweet an opportunity to show their respective abilities as feminine commercial announcers. I haven't heard the program and so can't say whether or not it's worthy of getting up that early to listen to. I only relay it to you as one of the new network programs.

However, sight unseen, sound unheard and the rest, I can and do recommend your attention to the fact that Marion Talley, the Metropolitan Opera star, has signed a contract to sing operatic as well as popular numbers over the NBC network every Friday evening from 7:30 to 8:00, KFI-KPO. The program starts April 3 with Miss Talley replacing Sylvia, the reducing expert, on the Ry-Krisp time. It is an apropos spot for Miss Talley, as she has actually lost the greatly publicized amount of weight.

That's thirty for this month!

RUNNING FIRE

By MARK DANIELS, A. I. A.

NO COMPROMISE

HONORE De BALZAC lived many years in a cold and all but empty attic. He might have had a chair and a couch but more than likely he sat on a box. There was no flame in his fireplace, no picture on a wall, no bouquets to perfume the air that chilled him. On one wall he inscribed with charcoal, "Rosewood Paneling with Commode," on another "Gobelins Tapestry with Venetian Mirror," and, as Mr. Foley tells us in his book of "Decorative Furniture," in the "place of honor over the fireless grate" he wrote "Picture by Raffaelle".

It is not of record how long these inscriptions remained uncovered by the objects they described or whether Balzac was ever able to afford anything at all for those spaces. But I like to think, and I do believe, that no substitutes were ever installed, that he waited until he could buy the things he wanted, stoically clinging to his ideals until he could attain them.

Most of our houses, interior and exterior, would breathe the spirit of personal taste, at least, if we could stand resolutely on such a platform of "No Compromise".

REVERSE ENGLISH AMONGST THE REDS

THE OLD saying that "One man's loss is another man's gain," has a faint, diaphanous element of truth in it. It is also true that what is one man's loss is sometimes the whole world's *loss*. One cannot think of the death of Socrates being anything but a loss to all mankind. On the other hand, the crucifixion of Jesus Christ resulted in the Christianity that may yet save civilization.

But the Reds seem to have taken the converse as a slogan. "What is one man's gain is another man's loss."

STATION A-S-S BROADCASTING AGAIN

CALIFORNIA had just about lived down the reputation of her residents for that asinine form of boasting that fell with a sickening thud into the morass of superlatives and exaggeration. Not so many years ago easterners and Europeans dreaded to engage a westerner in conversation for fear of the inevitable overstatement. We had the largest trees in the world, the highest waterfalls, the highest peaks, the most beautiful harbors. Ours was the land of milk and honey. Pumpkins grew so fast they wore themselves out dragging over the ground. The prize fighters, the great statesmen, the great singers of the rest of the world were as nothing compared to the native crop.

Slowly it came to us that this was not getting us anywhere, or anything but a reputation for not telling the truth even in the least of our statements. People were beginning to take everything that was said about California with a pinch of salt. So we began to take stock and pull in the horns of exaggeration with the result that for the past few years people of other countries began asking questions about California and listening to the replies. Now it looks as if it were started all over again.

A few weeks ago one of the leading journals in San Francisco came out with this statement, "We may not have our Michelangelo and our Sir Christopher Wren, but we have our Mr. and our Mr." I do not give the names of the men for I know them both and I am sure their high order of intelligence was as disgusted as their reputations were injured. After this broadcast we may expect at any time to read in some Los Angeles paper, "We may not have our Jesus of Nazareth, but we have our Aimee McPherson."

TOUCHE

A FEW years ago there appeared in *Country Life* an article from this pen in which I unthinkingly described early conceptions of different peoples in Europe I had never seen. Germans all had walrus moustaches and smoked long, curved pipes; Italians wore red bandanas and carried stilettos crosswise between their jaws; Frenchmen were distinguished by silk hats and black goatees and you could always detect the Englishman by the monocle he wore. That these impressions were the product of youth, aided and abetted by prolonged perusals of *True Stories* and *Fireside Companion*, did not excuse me in the eyes of a recent arrival from the land of peace at the price of war. He writes, "When, in *Country Life*, you wrote that series of amusing misconceptions of the European, I was at a loss to understand you, but now it is all very clear to me, for I had been in the United States a whole year before I realized wherein my idea was wrong that all the people here chewed gum. Only the Americans do."

QUICK, CLEOPATRA, THE NEEDLE!

LAST month started the flood of suggestions for treatment of the two great San Francisco bridges. They must be adorned, beautified, embellished. People must gasp when they see them. The towers must be painted like barber poles, they must not be painted at all, the cables should be chromium plated, they should be red, or green or blue depending upon whether you want to see them against a sunrise, a mid-day sky or a sunset. Boats will bump into the piers if they are not lighted, if you light the piers it will confuse shipping, sirens should be installed. About the only thing that has not been suggested is a flock of trained polecats at each abutment for the guidance of those pilots who are both blind and deaf.

POACHING

IT'S ALL right for the WPA to cover all the fields it can before the Supreme Court, or the Court of Human Relations, or the Court of Last Resort or some other court points out that it is the PROGRESS of work that is most important. To cover everything from tap dancing to the construction of the Boulder (or Hoover) Dam is all right, too. We all need money. But when WPA permits one Project to poach on the reserves of another they are courting internal friction that is sure to end in disaster.

In a recent release from the Federal Arts Project we read, "From the fleet 'full-riggers' of the last century, whose tapered stems clove Pacific swells and Cape Stiff greenbacks, to the majestic floating hotels of the present day, will form the subject of a complete and comprehensive portfolio of photographic studies now being undertaken by the Federal Arts Project." And "Greasy oak beamed whalers, tall masted barks, and full rigged ships; plodding coastwise schooners, the clippers of Yesterday, with full bellied t'glnts'ls stretched to catch the trade-winds."

Get it? "Whose tapered stems clove Pacific swells," and "full bellied t'glnts'ls stretched to catch the trade-winds." Now, if that isn't poaching it is something worse. Here are these men in the Federal Arts Project reaching right out and snatching the words of the starving literati out of their mouths; mouths that have had little else but words in them for a long time. Why can't those artists be made to confine their work to the pictures they are paid for?

RADIO ANNOUNCING

TO THE radio announcers I would recommend Roget's "Thesaurus," Fowler's "Modern English Usage," the new Merriam-Webster "Dictionary," "Twelve Thousand Words Often Mispronounced" and the "Encyclopaedia Britannica." A few daily papers would also help.

The constant interruption of advertising is bad enough, but there are times when a listener would like to learn the name of the sponsor of a certain program even at such a cost. Merchants are now selling sand with spinach thrown in so why not get radio in the same manner?

The other night I heard an excellent morsel between ads. I wanted to learn what manufacturer had the good taste to select the program. The announcer, in temporarily precise English, said "This program comes to you by courtesy of æZ*&BHœD." At another time after two minutes of good music the trick was repeated. I tried it on a guest. He could not make out the name although all the rest of the announcement was distinct and, at times, grammatical. I suppose that so long as the announcers know the names of their employers it does not matter if no one else does.

I have become reconciled to "Amatoor" and such like, but must congratulate one announcer for stating that the lady who had just sung should have taken the "part in the principal Aria." He pronounced aria with a long "a". That was right where the lady belonged—in the area.

CHANGING LABELS

THE great American pastime of switching labels is not confined to canned and bottled goods. Politics is a very fertile field, but of late considerable money has been made by applying some of the tried and true methods in the field of art. Perhaps it is a result of the too frequent reiteration of Mr. Shakespeare's aphorism on roses and odors. It might be barely possible that greed is at the bottom of the popular movement. But the fact remains that if you can't sell your product under one name the chances are you can sell it under some other name. If you have designed a new type of toothed wheel but find that the automobile industry, or some other equally stupid industry, will not pay you a million dollars for your creation, just add a dozen or so gear wheels in the background and a few fragments of human torso (any kind will do), and label it "Art."

Or if your canvas picturing a cow with a table leg growing out of her left ear fails to attract attention and awards under the title of "Gethsemane", switch the label to "One Legged Lady Falling Up Stairs" and get your medal.

SLANDER

IT MAY be consolation to those who are the targets of calumny to know that slander is another freak product of a very old law of nature. A vacuum is not the only thing that nature abhors—she does not like differences.

Nature tends to destroy differences. She draws the waters of the cascades down to the sea. She is constantly leveling the land. With her torrential rains she washes the soil from the mighty peaks and deposits it in the deep canyons.

And so, when a name rises from the ruck of humanity the law that dictates the destruction of differences sets to work and the process of bringing it down to the common level begins. The pity is that the agency so often is slander. But that is man's contribution.



Photograph by Miles Berne

FROM PADUCAH TO SANTA MONICA

Irvin Cobb Moves In Where
Greta Garbo Used To Tread



Photographs by Russell Ball

The old fashioned Morris chair in the left foreground looks much as if Irv had been studying most of his lines while seated in its ample depths. The round coffee table, equipped with wheels, can be rolled in the trail of Mr. Cobb's inevitable cigar where, no doubt, the drooping foliage recalls memories of Southern Spanish moss.

YARN ON THE COBB

RESIDENCE OF

MR. AND MRS. IRVIN S. COBB

Santa Monica, California

JOHN BYERS, ARCHITECT

EVERETT SEBRING, INTERIOR DECORATOR

WHEN everybody's beloved humorist made the movie, "Everybody's Old Man," which he just finished at the 20th Century-Fox studio, there were fleets of quips that passed in the day. They have been remembered and bring a smile and a pleasant memory to all the studio people associated with Irvin S. Cobb in that picture. And they have been added to the riches of good humor recalled from the days when Cobb was featured with Will Rogers in the film, "Steamboat Round the Bend."

In "Everybody's Old Man," America's noted knitter of yarns portrays the character of William Franklin, a somewhat crochety old food canner. Rochelle Hudson, Sara Haden, Norman Foster and Johnny Downs appear in other roles. During the choosing of the cast, Director James Flood informed Cobb that a certain Hollywood juvenile wanted to play William Franklin's nephew. "Listen," returned Cobb, "if you'll let me get a good night's rest and give that man a bad night, we can exchange roles." The juvenile was not given the part.

The humorist's gift for apt description of character is recalled from a conversation with Will Rogers. The two were discussing various Hollywood benefits and house parties. The name of a parlor magician arose. Rogers said he didn't know the man, so Cobb explained—"He's the type of fellow who starts out for a pleasant social evening and never expects to be called upon to speak or entertain. All he takes with him are a few bird cages, a couple of dozen pigeons, a gross of rabbits, several goldfish bowls, and maybe an actor or two."

A barter of banter was the first business on hand whenever Cobb and Rogers met. One day the latter was planting a new shrub at his Santa Monica Canyon ranch when his friend loomed on the horizon. The dialogue was, to wit:

"What are you doing, Bill?"

"What's it look like I'm doing?"

"Well, since you ask me, it looks as if you're setting out another bush to beat around."

Horses beating around the track have slight fascination for Irvin S. Cobb, although he was born and bred in old Kentucky where





"hosses" and mint juleps both have a decided kick.

"But I have nothing against horse races as such," Cobb elaborates. "I attended the opening day's race at Santa Anita, and until long after dark I waited for my horse to come in. This, of course, created terrific turmoil in my kitchen. I was told by no less an authority than the cook that if I expected to eat, I'd have to follow the ponies in the newspaper. I have taken her advice."

Between scenes on a set at the studio, Cobb liked to recount incidents of old newspaper days. He told of being sent to a small town to cover a feud story for a New York paper. "This small community," he said, "boasted of a four-page newspaper called the Moorville Democrat Advocate News, and on the day I read it their lead story was—'Boys of the local silver cornet band hung themselves a fellow last week. So far we ain't been able to find out why.' "

Just before signing to play in "Steamboat Round the Bend," Cobb was informed that the city of Paducah was to honor him by naming a thoroughfare Irvin Cobb Avenue. This was to be done on his birthday, June 23. "However now," Cobb reports, "I learn from reliable sources that at the last meeting of the town council, the boat race was discussed, with the result that the street retained its current name and a bridge has been substituted to bear my name."

Cobb ad libbed on many of the lines in "Everybody's Old Man." One scene required that he give Johnny Downs a cigar with a glance to indicate dismissal from the room. The script didn't call for it, but Cobb said, as he handed the cigar to Downs, "Smoke it outside."

In another scene "William Franklin" was given a newspaper to be reading. He turned around to the director. "Jim," he sighed, "I can't act with this paper in my hands. It's open to the stock page, and I'll burst out crying for sure, because I own some of the stocks listed here."

"Everybody's Old Man" is expected to be one of the most popular films of the year. The weight of evidence is all that way. Irvin S. Cobb reverses theatrical terminology. A "heavy" is now a hero.

To his very young grandson, however, Mr. Cobb is neither a "heavy" nor a hero. Young Cobbie recently had a very bad cold, but his nurse told him he would feel better if he dressed and came down to breakfast. Cobbie looked at her with unresponsive eyes and quoth the following, "I'm not going to get out of this —— —— bed and I'm not going to leave this —— —— room until my —— —— nose stops running."

Mr. Cobb was amazed and wondered where young Cobbie could possible have acquired such an explicit vocabulary. Mrs. Cobb was not at all amazed.



Accented by notes of soft olive green and dried apricot, pale honey is the predominant color in the living room. The lustrous rug, the soft, old damask at the windows, and several furniture coverings all in this honey color determine the restful quality of the room and allow the mellow old walnut and stronger color accents to count to their fullest. Between the dining room, always a most important element in any house occupied by Mr. Cobb, and the living room is an open doorway. If Miss Garbo had known that Mr. Cobb might want to live there she could not have introduced a stronger attraction. The tile floors also simplify getting into the dining room easily and quickly. At the same time the easy intercourse between the two rooms permits a continuation of the interior color scheme and gives a stage for a fine old Queen Anne sideboard and dining table.

AN OLD FIRM WITH YOUNG IDEAS

W. & J. Sloane Transplants Its Established Prestige to a Modern Setting in Beverly Hills

By HELEN W. KING



JOHN AND DONALD PARKINSON, ARCHITECTS

THE American people may be the readiest in the world when it comes to accepting something up-to-the-minute, but there remains, underneath, the same respect for the tried-and-true, the established thing, which is inherent in all races. We are a young people and we cannot point to anything very old, outside of natural scenery, in this country, but relatively speaking we draw our distinctions just the same.

On March 2, one of this country's "old" firms formally opened a new and beautiful store in Beverly Hills, at the corner of Wilshire Boulevard and Rodeo Drive, a substantial contribution to the prestige of that community. W. & J. Sloane has been a name to reckon with in the world of fine furnishings since the firm opened its first store in New York City in 1843 and it is something about which California can boast that their second store was placed clear across the continent in San Francisco in 1875. This made Sloane's a national organization and back of it was an international reputation which has been maintained at a consistently high level through good times and bad.

The obvious need of fine furniture and sound interior decoration in the nation's capital induced Sloane's to open a third store in Washington, D. C., in 1899. And then Los Angeles grew important enough to attract the attention of this firm, with the result that a fourth store was opened in Los Angeles in 1928. While the downtown section of the city has lost Sloane's, the establishment will still belong as much to Los Angeles as it does to Beverly Hills.

Photographs by Don Milton



In this interior, W. and J. Sloane offer the Elizabethan tradition, with its hand-carved, paneled walls, its massive fireplace and leaded-pane windows. Heavy, carved furniture of oak, an old Indian rug in soft shades, crewel-embroidered drapes and many distinctive touches sustain the spirit of the period.

With almost a century of service behind it, this firm has entrenched itself very definitely in the minds of a discriminating public and no old customer could fail to feel a profound satisfaction in the beautiful building which houses the store and provides a background sufficiently modern in feeling to be in key with the times and yet so restrained as to harmonize with traditional furnishings, with every facility for displaying the merchandise therein to the best possible advantage.

Light, both natural and artificial, plays a highly important part in the successful presentation of lovely woods, texture, color and design in fabrics and wallpapers and the full value of all ornamental adjuncts to a charming interior decoration scheme, a fact with which the architect has evidenced the fullest understanding. In this store one will be able to test the values in every item considered under the exact conditions surrounding it in the home, so far as light is concerned, a point that will be appreciated by those who have bought things under one light only to have them prove impossible when placed under another. On this basis alone, Sloane service should reach a new high in efficiency.

In this new home, Sloane's have a great many rooms where distinctive treatments may be displayed, and the arrangements created by Ross Stewart of New York for this opening are exceptionally interesting. In many of them, the visitor will find a blend of the traditional and the modern worked out in perfect harmony and with such certain appeal that it settles once and for all the question as to whether compatibility between the two really exists or not.

When the decorative scheme of a room is analyzed, it will be found that practically







all the furniture is of traditional line, possessing all the beauty of design which time has proved enduring, and that the contemporary note is achieved through the use of modern fabrics or in the color effects.

There was a small breakfast room, for instance, which at first glance looked completely an expression of today. A second and more analytical look revealed traditional furniture with Pompeian decorations with only the general treatment and color effects to provide the modern feeling. In other words, the work of the decorators has been subtly done—and with most happy results.

Greater space has made it possible for Sloane's to enlarge their stock of objects of art, mirrors, lamps and all the incidentals necessary to make a home out of a house. Consistently choice, the displays of these things delight the eye and tempt the buyer, be he looking for a bit of old porcelain or a lamp that is the last word in modern styling. But whatever the object of search may be, whatever is selected is certain to embody the good taste for which this firm is so widely known.

This gathering together of the best that the past and the present afford is not more clearly shown in any department than in the rug section. Sloane's has been famous for several generations for their collection of Oriental rugs, many of them being true museum pieces. Side by side with these, and with the best of modern Oriental weaving, are the domestic rugs which stand the test of quality. And for those who seek the key of today's tempo in color, the broadlooms will be a revelation. Exquisite shades, tones hitherto undreamed of, are found in these sturdy, practical floor-coverings.

When it comes to draperies, it would be a difficult customer, indeed, who could not be pleased with something from the extensive stock in which fabrics run the gamut of possibilities, in material, weave and color. One leaves this section, incidentally, with a new respect for the designers of today and the conviction that, whatever the destructive elements of the "machine age" may be, it has some advantages, at least. It has brought beauty within reach of all of us.

"Complete" would be the word with which to sum up the scope of W. & J. Sloane, in its new home. Without sacrificing one iota of the dignity which such a firm acquires in almost a century of time, W. & J. Sloane has succeeded in proving that it is prepared to keep pace with modern trends and capable of looking forward to the future in a fashion that commands respect.

Each of these three rooms shows a successful blend of the traditional and the modern. The upper photograph is of a living-room done in Eighteenth Century Chippendale furniture, upholstered in fabrics of today's fashioning. Against a plain wall in a soft green-blue, egg-shell white is effective in the upholstery of the sofa and two small chairs, yet harmonious with chintz used on other chairs. The lyre-base table is a reproduction of a Duncan Phyfe piece in the Metropolitan Museum. In the center picture is a charming room where a pair of modern love-seats combine with an Eighteen Century breakfront secretary, Hepplewhite chairs, knee-hole desk and tables of Chinese Chippendale design, without creating conflict. In the bedroom, Queen Anne furniture in walnut is given a background of ultra modernity in the wall-paper of silver and pinkish grey. Greenish blue and rose complete the color scheme.



THE TROPHY ROOM OF JOE E. BROWN

Where the Family Can Picnic Indoors



WHEN I started to collect souvenirs from some of the stars of baseball, the prize ring, and the Olympic games some people thought it was just a fad. However, my collecting led to the building of what I call my Trophy Room. It's here that the family gathers to relax and exchange news. Many a pleasant hour is spent among my souvenirs." Joe explained this and that, while we looked about and admired one of the most unique playrooms of the motion picture colony.

Joe E. Brown lives in a pleasant Spanish home in Beverly Hills. The house has a wall enclosing a garden. A corridor leading from the gate in the wall to the front door proper is flanked with tubs in which pure white camellias bloom profusely. Tubs of azaleas, begonias, and poinsettias—still abloom from Christmas, add a cheery note.

The Brown family of four, two grown boys and two wee girls, are all agreed that Father's Trophy Room is the most interesting room in the house. Mrs. Brown furnished it in tones of cream and brown.

The room has the air of a petite museum, as far as the walls with their glass enclosed shelves are concerned. These shelves bear methodically arranged treasures from the four corners of the earth. A baseball signed by the late King George V has a place of honor. It was used in a game between the White Sox and the Giants in London in 1914. A pair of Carnera's shoes, considerable evidence of the giant boxer's size, remind Joe of the hectic bouts when Carnera fought Schmeling and Max Baer. A diamond studded medal given the screen star by Tris Speaker in 1915 is one of the most highly prized mementoes adorning the shelves. "A great outfielder," Brown tells you in speaking of the noted ball player.

The room not only shelters Joe's collection, ranging from Mexican saddles to Japanese fans—its walls are adorned by a frieze depicting Joe in the various characters he has played in his series of motion picture hits. Wava McCullough, while an advertising

(Continued on Page 29)





Photograph by Kopec

A STORY IN A NUTSHELL

By EDWIN TURNBLADH

ALBERT MARTIN, ARCHITECT

WE VIEW the world pretty much through the perspective of our own daily life. To the farmer there is more soil than ocean, to the sea captain there is more water than land. To the orange grower the world is round, like an orange. To the walnut grower the earth is shaped like a walnut. And perhaps to the poor man the world is flat, like an empty pocketbook.

To thousands of growers in California, a walnut is a bright yellow coin, exchangeable for bread and butter. The California Walnut Growers Association overseers the raising of over ninety percent of the hopeful young walnuts born in California. And California grows over ninety percent of the nation's crop of walnuts. Oregon and Washington are other sizable producers.

The Persian, now English, walnut is known to have been cultivated in Roman gardens during the reign of Tiberius—and long after the Roman Forum thoughtfully crumbled into beautiful ruins for modern sightseers walnut trees survived to be planted on California soil about 1870—and to spread ultimately across over 125,000 acres of the State. Life goes on, emperors come and go, but man still munches walnuts.

Guess the wonderment of the ancient Roman, with a small grove of walnut trees in the yard, were he to awake today in California and learn of the California Walnut Growers Association—composed of over 6,000 men whose business is not fighting, feasting, or lawmaking, but solely the raising of walnuts to feed a world vast beyond the Roman's dreams.

The Association is a progressive, cooperative group formed in 1912, principally through the efforts of C. C. Teague and Carlyle Thorpe who have, since then, served as president and general manager. It is a federation of some half hundred local walnut packing associations located in all the chief producing centers of California. Growers deliver their walnuts to the nearest Association packing house where they are classified, graded and packed for market in accordance with the uniform standards established by the Board of Directors, which is composed of one

grower delegate from each local Association.

But the wonderment of the ancient Roman walnut grower would be even greater at the material evidence of the scope of California's walnut industry today—that tangible proof which is the warehouse of the Association, built in 1935, on Fruitland Road in Vernon, an industrial suburb of Los Angeles.

This nationally noteworthy warehouse is located on a fifteen acre tract and spreads over seven acres of that area. Admirably unique among warehouses, the building was designed by Albert C. Martin, one of the architects on the Los Angeles City Hall. But, unlike the towering house of the city fathers, the Walnut Growers' warehouse is only one story high. Estimate the building cost, if you like to balance statistics—it was slightly less than a dollar per square foot of area. This low cost was achieved even though the best materials were used.

The warehouse is earthquake resistant, of steel frame, with exterior walls of reinforced concrete and reinforced brick panels, pierced by twenty-three rolling steel doors. The floor is of reinforced concrete similar to highway construction, laid on an earth fill to the same level as the floors of freight cars. Lighting is through skylights in a composition roof covered with gravel.

Four spur tracks serve the warehouse, one on each side and two running inside through the center. As many as fifty cars can be spotted at one time for loading or unloading. In the center of the building is an electric drawbridge which is lowered across the center tracks in the middle of the strings of cars to provide a direct route between the two wings of the warehouse. Trucks and trailers are loaded at the eight doors across the front of the building. Long, wide ramps flank the warehouse on the two sides next to the exterior spur tracks.

Exports of walnuts are transported to the harbor in the trucks. South America is the best foreign market. London is another heavy buyer. One-ninth of the California crop was exported in 1935. This statement brings up another exercise for the statistically minded. You can almost estimate the number of walnuts grown in California last year. There were approximately 56,000 tons. A ton is 2000 pounds. And there are about forty walnuts to a pound.

And now, after calculating that, you can figure the number of walnuts which can be stored in the warehouse. The capacity of the building is 255,000 bags, each bag containing a hundred pounds of walnuts. And, by the way, a normal tree in a season produces 75 to 100 pounds of walnuts. There are generally about twenty trees to an acre. Quick—how many walnut trees are there in California? At least, *about* how many?

Statistics, after all, are an essential part of a story of the impressive warehouse built out of countless walnuts. Dramatic digits tell, in thrilling fashion, the quiet day's routine which takes place under the broad roof of the warehouse.

During the rush season, from September through December, over forty freight cars a day draw up on the spur tracks and are loaded with walnuts. On one day last year ninety-six cars were filled. This loading was done by amazing electric trucks which both transport and stack the sacks in an almost human manner. But a human being could never carry the enormous loads picked up like bags of feathers by these trucks. That is, not unless he were powered, as each truck is, by a 2200 pound electric battery, changed every seven hours. The truck is equipped with fingers which reach beneath a stack of fifty bags weighing two and a half tons and lightly carry it off to the freight car. At full speed the warehouse can load 3000 bags in an hour.

Storing the walnuts and loading the freight cars and auto trucks is not the only work of the warehouse. Blending and branding are two jobs done with the same mechanical adeptness. There are two blending units in the warehouse, each unit consisting of ten blending machines. The two units have a maximum combined capacity of 1600 bags an hour. All walnuts reach the warehouse in service bags and must be repacked before shipment to buyers. The blending is part of the repacking. Lot numbers are blended to build up the average.

Think of the time it would take one man to handprint on each walnut, with a rubber stamp, the trade name, "Diamond"! Could any man live long enough! The stamping is really done by rubber type, but on presses which can brand 400 walnuts a minute. The walnuts are mechanically dropped into what resembles a muffin pan, each cavity the size of a walnut. The rubber type brands them with a gentle touch, anything weightier would crush them.

When Mark Twain said that people talk about the weather but never do anything about it, he didn't know of the Walnut Growers' warehouse. Walnuts are grouches about the weather. If the climate of the warehouse becomes dry or warmer than about fifty degrees above zero, the walnuts get perverse and shrink or combust. The walnut has a quality of 97 percent combustion. So the temperature of the building is maintained at 48 degrees, with a high humidity. Wish you were a stored walnut when the warm summer days arrive.

Two-thirds of California's walnuts come from south of Tehachapi. Ventura county contributes the major share. Los Angeles county is second. Fifteen percent of the walnuts are shelled. That variety is sold mostly to manufacturers.

Nature undoubtedly meant walnuts for man's use. They are rich in proteins, carbohydrates, and minerals. And vitamins no end! You can get more calories in a quarter's worth of walnuts than in almost any other food. Yet Nature left it to man to invent a nutcracker so he could eat walnuts.

Sorting walnuts is sort of easy with machines like these.





Photographs by George Haight

WITHOUT BENEFIT OF CATTLE

RANCH HOUSE FOR MR. AND MRS. HENRY W. O'MELVENY

Bel-Air, California

ROLAND COATE, ARCHITECT





Photographs by W. P. Woodcock



From this terrace, Park Commissioner O'Melveny gazes over the wooded foreground where grows a variety of plant life that is wide, indeed, but not wider than Mr. O'Melveny's botanical knowledge.



In the shelter of this loggia Cal-Tech's Trustee O'Melveny ponders educational policies and curricula. It is rumored that here Lawyer O'Melveny enjoys the cool of the day and recollections of the feats and adventures of Nimrod O'Melveny.



Before this fireplace Banker O'Melveny thaws the chill that is the armor of all true bankers. No, the discs that adorn the mantel shelf are not collection plates.

BOOKS

By EDWIN TURNBLADH

THE main lesson in public speaking, I understand, is not what to say or how to say it, but when to sit down. The same point should be observed in book reviewing, a marriage proposal, and other forms of intellectual or emotional loquacity. I am, accordingly, giving you a healthful change of cooking this month and presenting some very competent reviews by Mark Daniels, the editor, and Miss Alice Rollins, who writes our column on Antiques. I'll be back again in April. Please miss me a little.—E. T.

"CALIFORNIA, AN INTIMATE GUIDE," By Aubrey Drury. Harper & Brothers, New York. 1935. $3.50.

Countless times have I scoured the bookshelves in foreign countries for just such a book as Drury's "California, an Intimate Guide." In such places as Mexico City, Quebec, Tunis, Galwey, Budapest, Brussels, and, yes, Keokuk, Iowa, I have searched in vain for some book that contained a history of the places to which it purported to be a guide, with the invariable result of returning to my Baedeker and its meagre information.

Of course, one could hardly expect to find an intimate guide to every place, written with the charm, directness and accuracy that is so characteristic of Mr. Drury's writing. A person must not only know his subject, he must love it to write like that. Still, I wish there were more "guides" like this one.

It is really more of a history, an intimate history, than a guide, yet as a guide it is all that one could wish. Perhaps I should say that it is the historical phase that interests me most, largely because I need very little guiding in any part of California. The maps are excellent, the descriptions are accurate and the points of interest well chosen; yet, with all this the historical and romantic background is so skilfully interwoven that the "guide" becomes a history and a story book in one.

Under the heading of "Adornments to the California Scene" Mr. Drury paints the picture of our Silva and Flora with a clever brush. Without going into the detail that would result in a thousand page handbook of flora he gives a fairly good impression of a subject that Professor Jepson worked on for twenty years. In the chapter on "Wild Life" he does much the same thing. But read it! It is a fine book, an important contribution to Californiana.—M. D.

EGG TEMPERA PAINTING, TEMPERA UNDERPAINTING, OIL EMULSION PAINTING, A Manual of Technique, by Vaclav Vitlacyl and Rupert Davidson Turnbull. Oxford University Press. $1.75.

A little book that from a technical standpoint will prove invaluable to artists and art students, and of no little interest to the lay reader who follows the art world. The formulae tendered, clearly stated, will be appreciated as time savers eliminating much experimenting, and the suggestions given, particularly in regard to underpainting in tempera and overpainting in oils, open up some fascinating possibilities. The lay reader as well as the artist will be interested in the authors' theory and possible explanation of the luminosity of the Old Masters. "Egg Tempera" will prove itself a distinct addition to the far too meager sources of information on tempera media.—M. D.

"Outlines of THE HISTORY OF ARCHITECTURE"; Part III, Renaissance Architecture (Revised and Enlarged), by Rexford Newcomb, M.A., M.Arch., A.I.A., Professor of History of Architecture and Dean of the College of Fine and Applied Arts, University of Illinois. New York, John Wiley & Sons, Inc. London, Chapman & Hall, Limited. $3.00.

Most practicing architects who love their work and take it seriously have those regularly recurring periods when they wish they were students again. To those who did not stop their research and studying with the hanging out of the shingle, Professor Newcomb's "Outlines" can be most highly recommended.

Part III, on Renaissance architecture, is organized along the most practical order that one might hope to discover.

While the book, in flexible board covers, is primarily designed for the student of undergraduate standing, it is also arranged in such a way that any practising architect who enjoys research or travel in pursuit of knowledge in his profession finds at hand sequential data for investigation and work. The left hand page is left blank throughout the book to be used for notes and sketches.

A feature of the book is a plain outline map of each country covered in the bibliography, so that one traveling to study Renaissance architecture may have a map at hand upon which to indicate places of his own visiting as well as the well known centers set forth in the text and bibliography. I personally, shall never visit Europe again without one of these books in my bag.—M. D.

ENGLISH GLASS, by W. A. Thorpe. The Macmillan Company, New York. $2.50.

This work on English glass by W. A. Thorpe, Assistant Keeper in the Victoria and Albert Museum, and author of "A History of English and Irish Glass," covers a wide field in the art of glass-making. Briefly its history extends from Roman times to the present day. A survey of any industry covering such a period of time must necessarily be condensed, if presented in one volume as this is, yet the author has given a comprehensive history of his subject. The book is of special value to the student-collector of English glass in assembling his specimens, for there is much valuable information given from the writer's expert knowledge of his subject. And for those who like to know something of the history of what they are collecting, the book will be of interest. It gives a background for the development of the glass industry in America, for it is but another step in history from the established industries of old countries to the beginning of similar ones in new lands. The story interest is not lessened by bringing out the relationship between style and marketing as practiced by the glass sellers of old. Salesmanship methods were not much different then than now. The book contains an excellent reference library on glass and is well illustrated.—A. R.

"A HISTORY OF MOSAICS," by Edgar Waterman Anthony. Porter Sargent, 11 Beacon Street, Boston, Massachusetts. $7.50.

When I read that Mr. Anthony's work was the first comprehensive history of this field of art I thought that here again was one of those unfortunate over-statements. I felt so certain that at first I was inclined not to bother about verification; surely Hamlin's 2 volume "History of Ornament," or Pijoan's 3 volume "Outline History of Art," or Jones' "Grammar of Ornament," or some of Calvert's many books on Spain would have a great deal to say about mosaics. More in curiosity than anything else I went to my shelves and dug into these books. There was almost nothing in them on the subject of mosaics. Turning then to Gurlitt's "Die Baukunst Konstantinopels," two huge volumes of plates and text covering edifices in Constantinople, I was astounded to discover that little or nothing was presented to cover the art of mosaics. I then turned to "Sacred Art," edited by A. G. Temple, F.S.A., only to find that apparently in his opinion the great mosaics could not be properly classed as sacred art. Well, certainly "Roma Sacra," with its 152 colored plates would have a lot of mosaics depicted. Here, at last, were quite a number of colored reproductions of famous mosaics in Rome, but, alas, there was no adequate text. Then I began reading Mr. Anthony's work.

Reviewing such a volume is a bit like reviewing the encyclopedia. It is a task that should occupy several pages for the proper doing, and it leaves one in a quandary as to where and how to begin, and how much to cover. To dismiss this remarkable, beautiful and most valuable work with a mere book reviewer's paragraph would be desecration; to cover it thoroughly would take thousands of words. I will attempt only to touch on a few high lights.

In the early part of the work Mr. Anthony gives a clear picture of the development of the art of mosaic from its first form as design in pavements. He convinces his reader that until the 14th century the mosaicists possessed knowledge of their art equal to that of the great painters. He throws a light upon the art of mosaics, so that it becomes clear that it was as distinct and as high a form of art as is that of the greatest mural painters. He develops logically and convincingly the principles for the use of mosaic art, stating that it is best suited to dim interiors where nothing but the brilliance of gold and glass can illumine the darkened and shadowed recesses. His exposition of the manners and methods by which the great mosaicists pictured their compositions with small tesserae, or cubes, brushes aside a lot of misunderstanding of the subject.

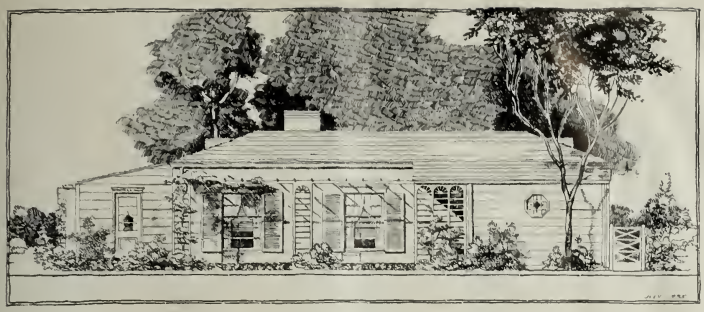
From a general discussion the book marches on through the early periods of mosaic art down to modern times, covering, in fact, practically everything that is known about mosaics for 5000 years. In the discussion of periods the art of one country is compared with that of another, taking up Sicilian, Venetian and Florentine, and Roman mosaics of the same period, and comparing their quality. The last 50 or so pages are devoted to Renaissance and modern mosaics. In the treatment of periods and schools, many, if not most, mosaics of the world are taken up in detail. Such instances are the mosaics of Santa Maria Maggiore, the Vatican, Sancta Sophia, and the cathedral of Monreale.

This work is one of the best annotated and indexed books that has come to my attention. So frequently the usefulness of a fine work is greatly restricted by such wretched indexing and annotation that, when one finds this properly done, the study of even such weighty works as Mr. Anthony's Mosaics becomes a pleasure.

The bibliography alone is a compilation worthy of note and publication.

It is a pity that the illustrations, of which there are several hundred, could not have been done on a larger scale. Some, but not many, are not in sufficient detail to bring out the skill and art of the mosaicist.

All in all, the History of Mosaics is a monumental work, and most emphatically is the only comprehensive volume in the English language on the fascinating form of art. No connoisseur's or collector's library could be considered complete without it, and, assuredly, it must soon be found in every self-respecting public library.—M. D.



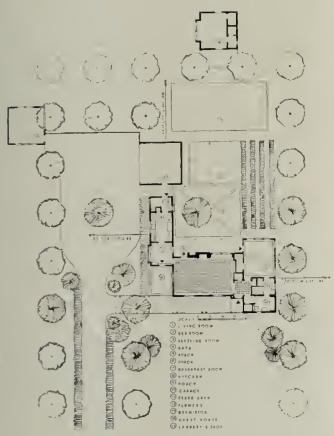
RESIDENCE FOR MR. AND MRS. V. J. WAGONER

Arcadia, California

EUGENE WESTON, JR., ARCHITECT

IT IS said that figures never lie, but sometimes numbers do. A count of the number of rooms in the Wagoner house would give about as good a picture of its living facilities as would counting the petals of a rose to determine its beauty.

The site is an acre in Arcadia, not in the heart of the Peloponnesus, not neighbored by Achaia and Argolis, nor Laconia and Messenia, but within one mile of another Utopia known as the Santa Anita race track. Facing north the house is set in the center of its acre, back of a clear expanse of lawn.



You drive over a gravel roadway bordered with flowering cherry trees to enter the house from a long grape arbor. The living room is sixteen by twenty-five feet with a ten-foot ceiling height. The floor is oak parquet stained dark, the walls are plain plaster, and the ceiling is flat, kalsomined wood. The double hung windows are large with simple cut ups; the group next to the fireplace opens toward the south onto the porch and paved living area. The small dining room is sufficient for the family, but either the front porch on the north side of the house with a fine view of Old Baldy, or the south porch under a beautiful persimmon tree and near the outside barbeque may be used if outdoor dining is desired. The one bedroom is ample in size, with dressing room and bath convenient. The kitchen arrangements are direct.

Because the owner wanted direct access to the garden and to be free to enter and leave the house from almost any direction, we have, in a one-bedroom house, six exterior doors. If you drive straight through to the motor yard, a covered passage between the house and the garage leads directly to the paved living area and into the house by three different doors. Between the paved patio and the future guest house is a large area for massed perennials. Beyond is the badminton court. To the west there are citrus, avocado, and fruit trees. To the east of the garage is a workshop and laundry.

The house costs $5,500, not including the guest house.

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MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region.

Abbreviations used are:

H—Hardy H-H—Half-hardy T—Tender
E—Evergreen D—Deciduous A—Annual
P—Perennial B—Blooming second season from seed

FLOWERS—March

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Dianthus plumarius (Clove Pink)	H. P.	10″	white, rose, cherry, pink	sun	light, sandy	Seed in spring, cuttings in late fall.	Needs very little fertilizer. Fragrant bloom.
Dianthus alpina Alwoodi (Border Pink)	H. P.	8″	white, pink, rose, red	sun	light, sandy	Seed in spring, cuttings in late fall.	Used as border, in masses, and in wall and rock garden. Fragrant flowers.
Aubretia—named varieties	H. P.	4″	lavender, violet, red, white	sun at beach; shade or semi-shade inland	rich loam	Seed in spring, divisions (2nd or 3rd year) in late fall.	Trim back after blooming, and again in September or October. Good for ground cover or rock planting.
Chieranthus allioni (Double Rocket, English strain)	H-H. P.	2′	yellow, bronze, mahogany	shade or semi-shade	rich moist loam	Seed in summer, plants set in fall.	In California moisture is essential to success with these plants. The native Erysimum (Wallflower) is good in gardens.
Clivia miniata (Kafu Lily)	H. P.	18″	tangerine, coral	semi-shade or shade	rich loam	Divisions in early fall or late spring. Do not disturb often.	Keep on moist side and mulch yearly with barnyard fertilizer.
Hyacinthus orientalis (Italian Jacinth)	Bulb	12″	white, blue, violet, rose	semi-shade	deep, well-drained	Divisions planted in Oct.	Plant deep for long stems. Bulbs must be dug in summer if garden is to be watered.
Arabis alpina (single) A. alpina flora plena (double) A. alpina rosea	H. P.	6″	white and rose	sun near ocean; shade or semi-shade inland	rich light loam	Seeds in spring; cuttings in fall.	Trim back after blooming and again in September or October. Creeper or ground cover.
Primula malacoides named varieties: Ericksoni, Sutton's Dawn, Parma Viola, Vaughan's White Monstrosa	H. A.	12″	white, pink, lavender, violet	shade or semi-shade	good, slightly acid	Seed April to June. Plant out as soon as large enough.	Allow to self sow for next year's ground cover. Also lovely in pots.

SHRUBS—March

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Acacia verticillata	H. E.	5′–10′	pale yellow	shade or sun	garden	Seed	Requires pruning after blooming. Upright with drooping branches.
Azalea kurume varieties	H. E.	2′–4′	white, pink, salmon, etc.	shade	peaty, acid	Cuttings	Keep mulched, with no cultivation.
Berberis Darwinii (Darwin's Barberry)	H. E.	2′–4′	orange flowers, purple fruit	sun or part shade	garden	Seed; green heel cuttings; sometimes suckers.	
Chorizema illicifolium	H. E.	1′ 3′	orange, cerise	prefers sun	garden	Seed; heel cuttings of half-ripe wood.	Drought resistant.
Forsythia sp. (Golden Bell)	H. D.	4′–8′	deep yellow	sun or part shade	garden	Cuttings—green or hard wood.	
Mahonia aquifolium (Oregon Grape)	H. E.	3′–6′	yellow flowers, blue fruit	prefers part shade	garden	Seed; suckers.	
Raphiolepis delacourei	H. E.	3′–5′	pink	shade or sun	garden	Seed; cuttings.	Of upright growth.
Streptosolen Jamesoni	H-H. E.	4′–8′	orange red	prefers sun	garden	Half-ripe wood cuttings	Frosts easily.

TREES—March

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Acacia pravissima (Screw-pod Acacia)	H. E.	30′	yellow	sun	sandy	Seeds soaked in boiling water.	Drought resistant. In bloom is a large bouquet of small yellow balls.
Acacia pycnantha (Golden Wattle)	H. E.	20′	golden yellow	sun	any well-drained	Seeds soaked in hot water.	Spreading tree with robust rich green foliage. Is drought resistant. Bloom is fragrant.
Acacia saligna (Willow-leafed Acacia)	H. E.	25′	yellow	sun	sandy	Seeds soaked in hot water.	One of the best for cut flowers. Also drought resistant.
Cydonia oblonga (Quince)	H. D.	10′	pinkish white	prefers sun	garden	Cuttings. Graft on pear roots for dwarfing.	This is the fruiting tree. May be grown in bush form for abundance of flowers and fruit.
Pyrus kawakawri (Evergreen Pear)	H. E.	20′	white	sun	not particular	Grafted.	Some grafts will have red leaves.
Prunus cerasifera Pissardi (Purple-leaved Plum)	H. D.	25′	white	sun	well-drained	Seeds or cuttings.	Fine deep red foliage. Is fine specimen tree.
Erythrina caffra (Coral Tree)	H-H. E.	45′	scarlet	sun	well-drained	Seeds or slips.	
Tamarix gallica	H. D.	25′	pink	sun	sandy	Hardwood cuttings.	Naturalized abundantly in California.

VINES—March

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Bignonia tweediana	H. P.	60′	yellow	sun	loamy peat	Cuttings of half-ripe wood; layers.	Tendrils adhere to stone, concrete, or metal.
Clematis montana rubens	H. D.	25′	pink	sun or shade	garden	Dormant cuttings.	Graceful for garland effects.
Clematis montana Wilsoni	H. D.	75′	white	light shade	garden loam	Cuttings of dormant wood.	Beautiful trailing through trees.
Wistaria sinensis (Chinese wistaria)	H. D.	50′	lavender	sun with roots in shade	rich deep loam	Hardwood cuttings; grafted on seedlings.	Use on arbors. Flowers are fragrant and racemes 1′ long. Needs plenty of water at blooming time.



View showing several Magnolia grandiflora trees furnished by Roy F. Wilcox & Co. planted on the William Powell Estate, Beverly Hills. Benjamin Morton Purdy, landscape architect. J. E. Dolena, architect.

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THE AMATEUR BOTANIST



Winding flag walk and wishing well on the estate of Colleen Moore in Bel Air. Landscaping by the Edward H. Rust Nurseries, of Pasadena

NOT to know that the Ox-eyed daisy is unrelated to the oxide of zinc is to miss half the pleasure of a stroll in the garden, or a tramp through the hills. To know all evergreen trees as "Pines" is like calling all your friends "Old pal". On the other hand, to know so much about the flora and silva that you can't pass a tree or shrub without cutting off a shoot and placing it under your pocket microscope is, to my way of thinking, just as bad. What we, who enjoy things that grow out of the ground, are looking for is enough knowledge to take the plant out of the class of entire strangers without having to learn his family history since the days of creation.

When I first started to look into the antecedents of certain trees and shrubs, not in a prying way, you understand, but simply to give me courage to call them by their first names, I ran into a stack of words and volumes of terms that terrified me. That was thirty years ago. Now I know a few of them well enough to sleep with them, but I am still in doubt whether their blossoms are perigenous, hypogenous or epigenous, and what's more I don't care. Neither do the trees, and we are good friends. I will admit that in spite of myself I learned quite a lot about systematic botany, but it doesn't bother me as much as it used to. So, in this series, I'll pass on some of the simplicities that make me forget the tax collector when I am in the woods, or shooting gophers in the garden.

Pines—Pines have needles, some as long as eight inches, in bundles from one up to five in a little papery sheath at the bottom of the bundle. You think this is easy, but you'll find some that will fool you at first. Anyhow, they are evergreens.

Larches—Larches are deciduous, but when they are in leaf they try to imitate pines. But their cones are reborn each year. Look around under the tree.

Spruces—The Douglas Spruce isn't an honest-to-God Spruce. He is a sort of false Hemlock. You can tell him from the genuine, all-wool-and-a-yard-wide, Spruce by his twigs, which are smooth. The real Spruces have rough twigs. And remember, the cones are pendant.

Firs—With the firs, the twigs are smooth, but the cones are erect. They stand up on the branches like the bottle on the end of a juggler's cane.

Of course, there are a lot of other characteristics that must be noted in different localities because trees take on such different habits when they travel. I'll go into these next month.

And here, to read beneath the shade of the old apple tree, are some books on trees:

A Key to the Eucalypts, with descriptions of 500 species and 128 varieties. W. F. Blakely. Price 10/6 Posted Sydney, Australia. Technical descriptions.

Eucalypts Cultivated in the United States, Alfred James McClatchie, U. S. Department of Agriculture, Bureau of Forestry, Bulletin No. 35, 1902. Helps to a realization of the varieties of Eucalyptus grown here.

Shade and Ornamental Trees of California, Merritt B. Pratt. California State Board of Forestry, 1921. Trees with special reference to their use for street and highway planting.

The Elfin Forest of California, Francis Marion Fultz. Times Mirror Press, Los Angeles, 2nd edition, 1928, $2.50.

Trees and Shrubs of California Gardens, Charles Francis Saunders. Robert M. McBride & Co., 1926, $3.00. An introduction to some of our exotics, entertainingly written.

P. S. In case you think I was pulling a long bow when I said I knew quite a little about botany, I'll tell you that Pines belong to the genus PINUS, Larches are of the genus LARIX, Spruces the genus PICEA, Douglas Spruce the genus PSEUDOTSUGA, and Firs the genus ABIES. Take that.

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MUSIC

(Continued from Page 3)

Full of such things as the above it fairly reeks, too, with glorious reds, blues and greens of orchestral coloring, interspersed with the more subdued shades of yellow and buff. "A pursuit of happiness" is what "Don Juan" is, tonally. The vain pursuit!

Magnificent music that sadly enough wends its way through disillusionment to overwhelming despair and—death. Then for the dessert of this musical feast there was—what could have been a more toothsome viand?—Mendelssohn's "Incidental Music" to the Shakespearean comedy, "A Midsummer Night's Dream."

Although Mendolssohn can be said to have no great depth, he certainly can and does achieve *height*. He wafts us among clouds as on a magic carpet, and not until the last tone has been sounded, are we safely on terra firma again.

Klemperer was notably assisted by the splendid artistry of Blythe Burns, soprano, and Clemence Gifford, contralto, as first and second elf respectively, and the Philharmonic Chorus, admirably trained for the occasion by Richard Lert.

Philip Arnold was satisfactorily eerie-like in his Oberon, manifesting a fine sense of dramatic values, and best of all, he had and used diction that could be understood.

The Puck of Mickey Rooney, as anticipated, because of his prior experience and success with the role, stood out in accordance with the biblical proverb: "A little child shall lead them."

Klemperer won through to just about the right treatment in his conductorial handling. Physically powerful as he is, he accomplished that feathery, ethereal quality that is the very essense of this Mendelssohnian work.

Friday evening, February 7, the San Carlo Opera Company began a series of ballet and opera performances. The first opera presented was the one Verdi was commissioned to do for the Khedive of Egypt, first produced in Cairo in 1871.

Terrifically handicapped at the outset by the lack of a genuinely, suitably equipped, and adequately built opera house, and by a necessarily highly restricted personnel, the San Carlo Opera Company fought a hard musical battle, fought it gamely, as becomes the troupers they are.

Hizi Koyke was an exquisite Madame Butterfly on the occasion of that opera's performance the evening of February 11. Japanese to her very fingertips she was wholly, beautifully, utterly convincing in her every move, gesture, and vocal effort.

"Lohengrin" and "Tannhauser" were a success, thanks in no small measure to the management having secured Goeta Ljungberg of the Metropolitan Opera House. This is, of course, an expensive proceeding, but the securing of the adequate and the right artists for the more leading of the opera roles is in the nature of an artistic necessity.

In "Aida" and "Carmen", and other of the operas, where soldiery appears, the limitations of space were particularly noticeable. Effects of mass movement need room. And, sad to say, this is just what they could not get on the stage of the Philharmonic Auditorium.

Peroni did a noteworthy job as conductor,—directing not only the orchestra but cueing it, and leading the entire cast, when he thought they needed it.

There were, besides, highly commendable ballet performances for which Mlle. Lydia Arlova and M. Lucien Prideaux, respectively, must receive much of the glory. In their own solo numbers, they shone brilliantly, as well they might, and as becomes the shining stars they both are. Excellent and striking stage effects were from time to time achieved by Stage Director Raybaut.

Having touched a few of the high spots of California's music for February, let us turn to those who are laboriously struggling on their way up.

Throughout the State, great but wholly unpublicized musical activity is now going on. Literally hundreds of youngsters are hard at work in preparation for the Festival of the Allied Arts to be held again this spring in Los Angeles, under the sponsorship of the Women's Auxiliary of the Los Angeles Chamber of Commerce, under the general chairmanship of Mrs. Grace Widney Mabee. The music section is chairmanned by Mrs. Walter V. Goodfellow.

If you can sing, play an instrument, write, speak, paint, sculpt, compose, or any one of a lot more things and do it well, then here may be your opportunity to let the world in on just how good you are! The booklet giving the details of the forthcoming contest, may be obtained at 323 Chamber of Commerce Building, Los Angeles.

March promises a very tournament of violin virtuosity. There is Bronislaw Huberman, March 5 and 6, appearing with the Los Angeles Philharmonic Orchestra, Otto Klemperer directing.

Competing in the violinistic joust, so to speak, are Jan Kubelik on March 6, and Mischa Elman on March 26.

These latter two concerts are to be presented under the management of Merle Armitage.

The 19th and 20th of the month in Los Angeles, the piano gets its opportunity when it will resound to the skill and artistry of Artur Schnabel, who is to be the featured soloist of these two concerts, with Dr. Klemperer in his customary conductorial role, and of course, the Los Angeles Philharmonic Orchestra.

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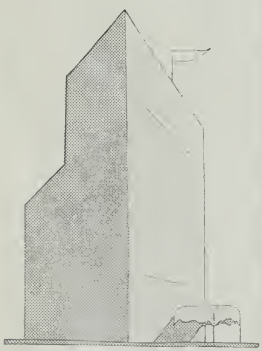
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LUXURY at a low price and speed at a high degree of safety are offered the traveler by Santa Fe in a new passenger car, reported to be the first of its kind ever built for any railroad. Made of stainless steel, the new coach is only half the weight of a comparable conventional car. A lower center of gravity makes higher speeds entirely safe.

Although the size of the standard eighty-passenger car, this modern coach seats only fifty-two passengers, the remaining space being devoted to lounges like those in a Pullman car. The smoking and dressing room for women is finished in fruitwood walls, green upholstery, and black fixtures. Red leather upholstered chairs feature the men's smoking room.

The interior walls of the car are of wood veneer. American walnut has been used from the floor to the polished stainless steel window rail; a brown oriental wood in the panels between the windows, and prima vera, similar to a light oak, on the under side of the overhead baggage racks. The ceiling is in light ivory. Seats are upholstered in tones of grey-green.

Hydraulic shock obsorbers and rubber insulation on the trucks, and thick layers of cork and insulating blanket on the floor combine toward smooth, quiet, riding comfort. Air conditioning and improved lighting are among other mechanical points contrihuting to a new standard of luxury in coach travel.

San Diego Calls Again

THE California Pacific International Exposition at San Diego swings into March with a grand stride. Four more vast exhibit buildings are ready to open, the Palace of International Art, the General Exhibits Building, the Palace of Transportation, and the Palace of Electricity.

The Southern Pacific's oldest locomotive is a comparably enticing exhibit, and a working model of the Santa Fe railway system is a highlight of the Palace of Transportation.

In the Palace of International Art the world's largest mural painting may be viewed, giving California once more an opportunity to use a superlative.

Try Alaska

NOW that adventurous Southern Californians and their host of out-of-State guests are shaking the snow of Big Pines and other winter-sport areas from their clothes, it's perhaps natural for those advance summer vacation thoughts to linger on Alaska. The very name of our northernmost Territory conjures up, in the average mind, visions of a far-away land of adventure tightly bound in snow and ice.

Before going further, however, that hastily summoned vision needs correcting. For Alaska is by no means "the frozen north". At least, not during the lengthy Alaska summer vacation season which extends from early May to late September. There are snow-crested peaks, to be sure, thrusting their glistening heads through the clouds—but below lie glorious, sun-drenched valleys blanketed with wildflowers and virgin forests pierced by cool, inviting trails.

And while we're correcting impressions, let's drop that "faraway". Regular steamship service out of Seattle and Vancouver, and a wide choice of Alaska vacation cruises and tours, brings America's last frontier within the scope of a two-weeks' vacation.

But there is no error in the impression that Alaska is the land of adventure, where a kindly midnight sun stays up late to show visitors the glories of a historic land. Here is the land where Baranof held sway as "little Czar of the Pacific", where gold-mad hordes fought and died for the precious yellow metal, where quaint totem-guarded towns line a sheltered inland waterway and gigantic glaciers push ever onward to the sea.

For majestic natural beauty, intriguing historical background and an ocean voyage on sheltered seas that offer the only certain guarantee against sea-sickness—try Alaska.

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TROPHY ROOM

(Continued from Page 17)

artist, made a series of drawings of the comedian. Someone drew them to Joe's attention. Joe looked at the drawings and then at his walls. "It might be an idea to keep a record of my career—as a souvenir from Joe to Joe," he told Miss McCullough. So she made a series of drawings on canvas, just the right size to be fitted into the concave spaces above the glass shelves. The idea adds a further novel feature to the room, providing the visitor with a quick closeup of Joe's screen characterizations.

A fireplace at one end provides a cheery touch. Nearby are comfortable chairs already to be drawn before it. Concealed cupboards contain a refrigerator and a refreshment bar. In the winter, popcorn can be popped over the blazing coals, and in summer there is always a supply of cold drinks and the makings of appetizers for between-meal snacks. It is an ideal place for a cup of tea when one or two visitors drop by.

A false wall camouflages a motion picture screen. On a raised dais at the opposite end, Joe has a large desk and a wall on which are hung some of his cherished personal pictures. The pictures, by the way, conceal the operating vents. There is space for chairs to be placed when Joe and his family "go to the movies" in the privacy of their own improvised theater.

Joe is a great believer in playrooms. He thinks every family should have a place in which to play, swap yarns, and relax—a sort of indoor picnic room.

Everything in the room is solidly built. The chairs are sturdy, the tables not easily tipped over. Joe's desk is practical, with plenty of drawer space and a top which is usefully broad.

The windows of the playroom are shaded by Venetian blinds. The walls are whitewashed with sepia—in fact, the color scheme of the entire room runs from cream to dark brown, relieved with rose shades.

MARGARET CRAIG

Garden—Architectural Photographs Portraits

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INTERIORS

(Continued from Page 8)

moded as the ugly old Mission furniture. I have seen one line, however, that seems to be going in the right direction. The crudeness is still there, the strength and practicality, but there is a better design and on a scale which makes this furniture usable in such a house.

A good many have turned to French provincial, or to maple in American Colonial designs in order to obtain furniture in pleasing scale. It does seem that some designer could give us a line which preserved the California tradition without going to extremes in massiveness, to say nothing of bad taste in ornamentation.

SPRING is pre-eminently the time for new draperies. In the Spring Modes displays you will find endless inspiration along this line, for the ingenuity of designers has brought to us better effects, keyed to today's living, in a wider range of materials than ever before.

Perhaps the outstanding achievement is in the new nets—just the solution for glass-curtains and much needed to maintain the spirit of our modern interiors. Where a note of strength is wanted, there is a novelty net with a chenile pattern in contrasting color on the cotton string base that makes a handsome effect. This line is forty-five inches wide, priced $1.35 a yard. And there are all sorts of meshes in between these rugged fabrics and the finest, laciest types, to meet a wide range of curtain problems.

Many people have liked the quality of theatrical gauze as well as its cheapness and it will be good news that this material may now be had in lovely soft colors, thirty-six inches wide, at 35c a yard.

Chintzes are more popular than ever and recently I saw a line that contained patterns and colors such as hitherto could only be had in the more expensive grades, for only 50c a yard. This was the semi-glazed type. To make things even simpler for the housewife, over-drapes of these chintzes were offered, all ready to hang, at only $3.95 a pair.

Then there was a line of excellent quality cretonnes, as sun-fast as any fabric can be here, with delightful patterns and colorings at the amazing price of 59c a yard.

There are, of course, a vast number of other suitable summer fabrics offered, at a wide range in price and every conceivable color, with which to freshen up the house. When you are visiting the furniture displays, don't overlook the drapery sections.

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NEW PRODUCTS AND PRACTICES

ALUMINUM, steel, glass, and concrete are to be the basic materials used in the construction of eighteen duplexes by Miller Conditionair, Inc.—at a cost of $400,000. No wood will be used in any of the buildings—each duplex consisting of fourteen rooms and two garages. The Miller Conditionair system is to be an outstanding feature of all the buildings. They are to occupy a space of two blocks in the Westwood Hills income-property section. The plans are by Architect Allen Ruoff.

The method of construction was invented by Joseph H. Miller. The garages will be of a patented type devised to be monoxide-proof. Each duplex will have Roman-type baths opening onto an enclosed patio, where the benefits of a sunbath can be increased by a reflector to direct the sun's rays.

An underground refuse device and a collapsible clothes drier in the yard are among numerous other unique conveniences planned for the duplexes. Landscaping and patios play a notable part in the new design.

Construction on three of the duplexes will be started this month. With the Miller Conditionair system and other features, the type of home is practical and eligible for any climate. Mr. Miller contemplates a building program of national scope.

IMPROVEMENT and expansion in the tile business of California is reflected in the construction of new showroom, office and warehouse building now under construction on North La Brea Avenue, Los Angeles, for the Pomona Tile Manufacturing Comany, owners of the property. The building, designed by Arthur W. Hawes, architect, will be reinforced concrete construction, two stories in height covering an area of 88 by 105 feet and will be ready for occupancy about April 20th.

A feature of the new showroom of special interest to architects and their clients will be the convenient display of tiles for modern bathrooms and kitchens in over sixty colors.

With a plant at Pomona, the Pomona Tile Manufacturing Company maintains offices at Los Angeles, San Francisco and Seattle. The firm was established in 1923.

A SUPPLEMENTARY catalog to the 1936 Pattern Book has just been issued by the Armstrong Cork Products Company. The added booklet further indicates the extraordinary variety in linoleum patterns. The varied tastes of a world of customers can be well met in this diversity of styles. A number of entirely new design effects have been created.

A NEW corrugated Snap-On moulding has been announced by the Pyramid Metals Company, 455 North Oakley Boulevard, Chicago. These stainless steel chromium mouldings give a striking decorative effect on walls, furniture and fixtures. Their miscellaneous uses are varied and many. The Snap-On feature conceals all nails or screws, and stainless steel is the only chromium metal that will never rust, tarnish or corrode. Brass, bronze, copper or other metals may be had when different color schemes are desired. Curved, bent or circular shapes can made to order.

EXCEPT for omission of a quick route to the cookie jar for Junior, the newly issued Crane Kitchen Guide booklet contains plans and ideas on modern kitchen-planning which can save a vast amount of time and energy—steps and reachings. The guidebook includes floor-plans, cabinet dimensions, scaled worksheets for laying out plans according to room arrangement, a variety of illustrations of well-planned kitchens and many types of modern sinks and labor-saving appurtenances. It will be sent free upon request to the Crane Company, 836 South Michigan Avenue, Chicago, Illinois.

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THE Association for the Advancement of Home Building, through its Building Information Center, located in the Chamber of Commerce Building at Los Angeles, provides a practical, reliable and disinterested source of information for the prospective home builder. In its galleries are shown outstanding examples of architects' house designs. The visitor is encouraged by a friendly reception and by the absence of sales tactics to discuss frankly his problems, the kind of home he wants, his resources, his needs. In return he is given the best information that present knowledge of home building makes possible.

The Building Information Center provides the prospective home builder with unbiased information on the following subjects—

House plans: designs and costs. Architects' plans on display.

Building sites: general locations, price range, transportation, schools, and other facts supplied by subdividers. Individual lots—investigation and report on proposed building site.

Building methods: types of building contracts, and information regarding services furnished by architects, building companies, contractors, etc.

Finance methods: information regarding various types of loans. Data supplied by banks, mortgage companies and other loaning institutions.

Insurance and bonds: proper forms of bonds and insurance, purpose of surety bonds explained, and precautions to be observed. Data supplied by insurance companies.

Maintenance cost: depreciation, taxes, insurance, assessments, etc., to be considered by home builders.

Landscaping: designs and costs. Relation of garden to home. Information by landscape architects and nurseries.

Furnishing: importance of considering furniture in designing house plan; and including furniture cost in budget.

Remodeling: advice as to whether home owner can wisely undertake to remodel.

Building documents: investigation and report on plans, specifications, contract, etc.

THE California House and Garden Exhibition opens this month at 5900 Wilshire Boulevard, Los Angeles, according to an announcement by Miss Mary Louise Schmidt, organizer and administrator of the project.

Six types of residences will be shown, each illustrating architectural design, structural materials and modern home equipment.

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NEW PRODUCTS AND PRACTICES

"BUSINESS as usual" was the slogan at 11166 Sunset Boulevard in Westwood Hills, Los Angeles, during the "unusual" California weather last month. Even beneath the most super downpours, work proceeded normally on the building of the house sponsored by the Crowell Publishing Company's *Woman's Home Companion* and the Janss Investment Corporation.

A completion deadline date of March 15 must be met to coincide with the release of the April *Woman's Home Companion*. A few days' delay would mean failure to complete the project on time. So, in defense against atmospheric caprices, an especially designed tent, a fourth of an acre in size, measuring 100' x 104', was thrown over the construction work.

On January 10 Downie Bros. Inc. hoisted the tent into place. Twenty-seven days later the Janss building department was completing the shingling and plastering of the house. It is expected that the building will be completed in forty-five days instead of the usual one hundred and twenty days required.

The tent has introduced a sound new principle in construction activity. The walls of the house, incidentally, are mixed with a waterproof solution to safeguard against dampness. And the song of both builders and future occupants is, "Let it rain, let it pour."

A LIST of educational institutions where Thermax Fireproofing Insulation and Absorbex Acoustical Corrective have been installed includes a number of California schools. The names of recently-built schools in Long Beach may be found on the list. Among the others are buildings at Stanford, Santa Barbara, and Pasadena. Seattle and Spokane public schools are among other Pacific Coast educational institutions equipped with Thermax and Absorbex.

LOS ANGELES city and county officials recently observed a demonstration of a new incinerator, designed, patented and manufactured by Joseph Feigenbaum of Los Angeles. The device showed the feasibility of cremating all types of food refuse on the spot and without the presence of smoke or odor. It is automatically operated from the gas lines which also serve the other kitchen appliances in the home, store, or factory. All that is necessary is for the housewife to deposit the garbage directly from the sink into a specially designed basket grate. At a definite time during the day the incinerator will automatically ignite, cremate the garbage, and shut itself off.

The new smokeless and odorless incinerator has been named the "Safe Way" and is now placed on the market by the Safe Way Incinerator Company, a subsidiary of the long established Safety Concrete Incinerator Company of 3319 Sunset Boulevard, Los Angeles.

The House That Wore a Raincoat



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Conference room of the President, Los Angeles Turf Club, Arcadia, California
Gordon B. Kaufmann, Architect

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MOSAICS

By EDGAR WATERMAN ANTHONY

COMMENTS

Charles R. Morey, Princeton University: "Anthony's book will be indispensable as the most comprehensive and convenient survey of the art of mosaic available. His bibliographies are extensive, and the essential facts condensed and clear, with sufficient facts condensed to carry the reader through the material to a satisfactory conception of the stylistic evolution so adequately represented in the mosaic art."

Ralph Adams Cram, Architect: "The publication of Mr. Anthony's authoritative book on mosaics is an event of prime importance . . . It is the only book in English—or in any other language, so far as I know—that deals with this great art as an historical and aesthetic unit."

Frank Jewett Mather, Jr., Princeton University: "So vast a work in so thorough and competent a manner puts us all in the author's debt who even had the grace to make an encyclopaedic book very readable."

Ernst Diez, Bryn Mawr College: "Anthony's History of Mosaics fills a lacuna in the literature of History of Art and will deepen and facilitate the study and knowledge of this most magnificent branch of art with both undergraduate and graduate students as well as artists and laymen interested in the subject."

Reader's Edition—Gold Stamped, 496 pages, 80 plates, 300 illustrations, Notes, Complete Bibliography, $7.50.

De Luxe Edition—Limited to 50 numbered autographed copies on imported Dutch Charcoal paper, Full Vellum Binding, Gold Embossed, $20.

THE NEW IMMORALITIES

Clearing the Way for a New Ethics—192 pages, gold stamped, $2

"Vigorous and picturesque speech of a human being, with the detachment of a humorist," William Ellery Leonard, poet, professor. "Brief ethical squibs provide most amusing reading," Boston Transcript.

"Your remarkable book challenges my thoughts and warms my heart all at once. Your way of writing illustrates perfectly that unusual phase, 'stabbing people awake'," George W. Coleman, President Ford Hall.

SPOILS

From a Crowded Life—112 pages, gold stamped, $2.

"This is real poetry, noble in conception, lofty in treatment," Stanwood Cobb. "Your subtle rhythms, your sense of beauty in nature both human and scenic, your gift for painting colors in words, all were richly rewarding," Oscar H. McPherson, Lawrenceville School. "A distinct surprise to find much of beauty, workmanlike skill and more than a touch of humor in his verses," J. D. Callaghan, Detroit Free Press.

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CALIFORNIA ARTS & ARCHITECTURE



THE HOUSE OF NEW IDEAS

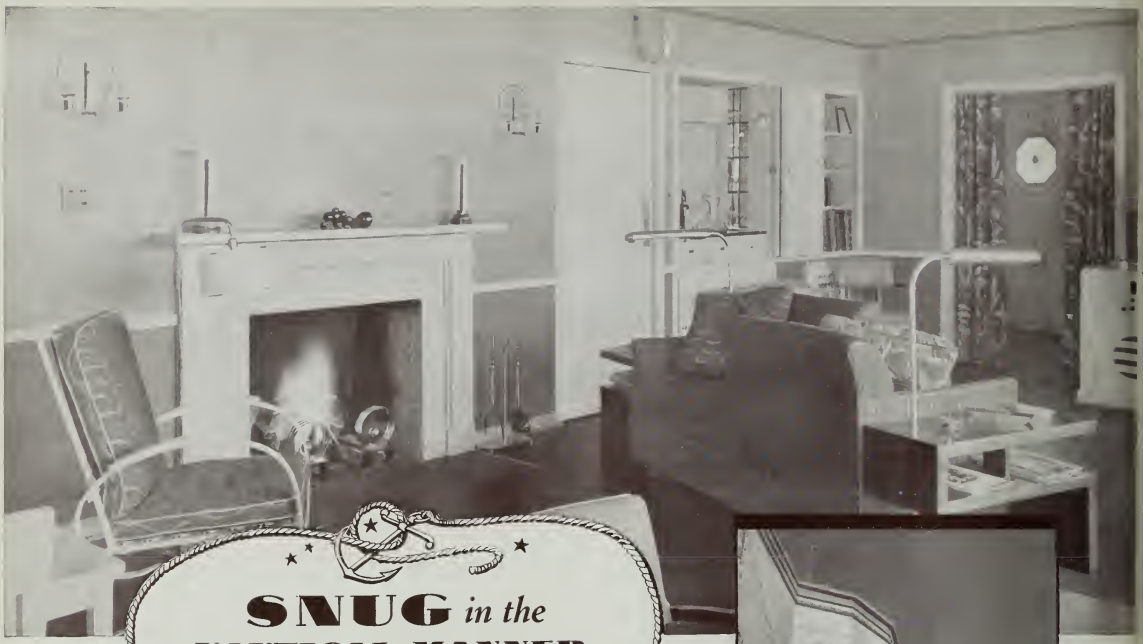
H. ROY KELLEY, ARCHITECT

(See Pages 15-16-17)

APRIL, 1936

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Editorial

THE BANKER SPEAKS

LAST month, in San Francisco, the Bohemian Club honored Mr. William H. Crocker with a dinner in celebration of the fiftieth anniversary of his membership in the club. From Seattle came Bill Boeing, from Los Angeles came Bill Garland, and from New York came Nicholas Murray Butler. The polished and scholarly Dr. Butler came to preside as toastmaster. As Dr. Butler ended his short talks, each an oratorical gem, most of us became a little embarrassed when we realized that Mr. Crocker would be the last speaker. Few men live who can follow Nicholas Murray Butler on a program of after dinner speaking without giving the feeling of anticlimax. Mr. Crocker was the surprise of surprises. He spoke in a quiet, sincere and simple manner. He touched upon incidents that were dear to everyone present. He brought tears to the eyes of many and laughter to the hearts of every man present. It was a rare treat and he sat down *the* speaker of the evening.

After it was all over I saw Bob Newell talking with an economist of reputation. Later I asked Bob what new information he was supplying to the prominent economist. "Well," he said, "if you want to know, I have been telling him something and he thinks I am right." Then he sat down and told it to me, and I agreed that they were both right. So I asked Bob to write it all out that it might find type in a worthy journal, and here it is.

In placing responsibility for the 1929 break almost everything has been mentioned except the thing that did the damage.

In our income tax law you will find the little joker. It is the requirement that forces you to declare *as income* profits realized either in transactions, in securities, or real estate. Possibly once in a lifetime a man has a chance to put over a "big deal." Maybe some new company becomes unusually successful, or a city lot rises through unexpected developments to many times its original purchase price.

If you are the lucky man, and consider selling, the first consideration is that the *profit* on the whole deal is taxed in the year you sell. Your regular income may be $5000.00 per year, but this year you are forced to declare it at say $105,000 and the Government collects $32,000.00.

Practically all the people in the market in 1929 were confronted with this problem in varying degrees. The line of reasoning I heard many times ran something like this—"Well, I'd have to pay 40% or 50% of the profit in income tax. Certainly the stock cannot go down to 50% of its present market price: I can't afford to sell." The result was that the owner lost all his profit in the subsequent depression, the Government got no tax, and what is more important the cash involved in the transaction was "frozen" and did not circulate for 5 or 6 years.

The more people refused to sell, the scarcer stocks became and others who wanted to buy had to bid higher and higher until the whole structure collapsed.

If that kind of tax on "capital gains" were repealed we would have several important benefits.

1st. Stocks would be sold more readily on the way up and the market would not be forced as high, because the higher it goes the more the tax and the less likely the holder is to sell.

2nd. If the profit were realized without tax obligation, probably 25% or 50% of the proceeds would be spent in some form of purchase, such as a new house, furniture, clothes, jewelry, automobile, boat, etc., and the balance placed in some conservative form of investment; bonds; insurance, preferred stocks, etc.

3rd. The expenditures would start *money into circulation* and the Government would get its taxes from the result of those expenditures, each of which would stimulate industry and put people to work. It is the *velocity* with which money circulates that makes prosperity and jobs.

That same amount of money when taken by the Government for taxes is removed from such beneficial circulation to a great extent. The balance of the funds in question being invested in securities that produce income are the legitimate source of the sort of income that should be taxed. The tax should be collected on the income from a *capital investment* which (theoretically, at least) produces a regular annual return without further effort on the part of the investor.

With the market rise of the past eight months I am already hearing this same story from people who were fortunate enough and *brave* enough to buy when the outlook was uncertain. The situation is worse than in 1929 because the taxes are higher now than they were then.

With a much larger credit base, cheap money, and these higher taxes, we are, in my opinion, headed for another rise more hectic than in '29 and another depression worse than the one from which we are emerging. And all of this threatens because the Government imposes a tax which produces no revenue until a sale is made; the imposition of the tax prevents the sale and the market just naturally goes higher as stocks get scarcer, and worst of all *nobody* benefits.

Any statistician could work out the approximate totals of possible profits not realized in '29, and with a formula of 25% of such profits spent in goods and articles, the objects of perhaps life long desires and hopes now achieved, could show literally billions of dollars put to useful purposes. The resultant taxes could be fairly accurately estimated and would be much greater than under the present law; hundreds of thousands of people would be put to work, and possibly most important the next threatened market debacle would be avoided.

The apparent remedy would be to repeal that section of the income tax laws *or* to reduce the tax on capital gains to a *flat* 5% or 6%. The tax should not be large enough to stifle the desire to realize profits.

Incidentally, the British income tax plan places *no tax* on capital gains.

CALIFORNIA ARTS & ARCHITECTURE

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Price mailed flat to any address in United States, Mexico or Cuba, $2.50 for twelve issues; to Canada and Foreign Countries, $4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

THE FIESTA SEASON again brings the delightful Ramona Pageant, unexcelled as an outdoor play. The pageant is given in Ramona Bowl, about halfway between Hemit and San Jacinto and is sponsored by both communities. It is presented on three weekends, Saturday and Sunday afternoons, April 18-19, and 25-26, May 2-3. The pageant-play is derived from a dramatization by Virginia Calhoun of the novel by Helen Hunt Jackson and was first adapted to outdoor presentation by Garnet Holme. The legendary love of Ramona and Alessandro is the motif, while the whole is colored with Spanish and Mexican songs and dances. Jean Inness and Victor Jory assume the leading roles. Jose Arias and his Spanish Troubadors furnish the music in this thirteenth year of presentation.

GOLDEN JUBILEE is announced, May 1 to 5, at Corona, California. The five day program includes the historical pageant written by Mrs. Janet Williams Gould; reunion of Corona Pioneers' Association; rodeo sponsored by the American Legion post, and a celebration of Cinco de Mayo by the Spanish speaking residents of Riverside County.

FLOWER SHOWS are endeavoring to make up for the lateness and scarcity of the wild flowers, and Garden Tours are arranged at Hillsborough by the Garden Club; at Santa Barbara and Montecito by the Plants and Planting Branch of the Community Arts Association, and at Pasadena by the Girl Scouts, telephone Col. 7152.

CALIFORNIA SPRING GARDEN SHOW, Oakland, April 2-5; Laguna Beach Garden Club Flower Show, April 3-4, Laguna Beach Hotel; San Fernando Valley Flower Show in North Hollywood, April 24-26. The Bel-Air Garden Club includes rare cacti and succulents in the spring show, April 3-4-5. Garden Club of St. Francis Wood, San Francisco, meets on the last Monday of each month at the homes of members. The Community Garden Club of Wilmington sponsored the Wisteria Fete at Banning Park late in March. This Wisteria plant spreads over a large area and the bloom may be enjoyed throughout April.

WILD FLOWER FIELDS are late in developing in most sections, but the last half of April and May will bring color to the valleys and hills. The Wild Flower Festival of Kern County will be held late in the month if flowers respond to the late rains. The poppy fields of the Antelope Valley, west of Lancaster in the Del Sur area, and the flowers of Corona and Elsinor may be seen at their best after Easter. The pink and purple verbenas and the primroses may be traced on the desert sands, but not in the profusion of other years. Santa Maria, Santa Barbara sections and the Ojai Valley continue to provide acres of flowers in scattered areas.

SPRING FLOWER SHOW is held, April 11-12, at Corona, while Coronado offers the early flowers to visitors, April 18-19.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION, Balboa Park, San Diego, provides an ever changing display of spring flowers throughout the many acres comprising the grounds. The exhibits in the various buildings are diversified, many additions increase the interest of visitors.

LOUIS ADAMIC closes, April 13, the series of lecture events, sponsored by the Modern Forum, Herman Lissauer, director, at the Philharmonic Auditorium, Los Angeles.

ALINE BARRETT GREENWOOD closes her Pasadena series of reviews, April 15, at the Shakespeare Club House. Miss Greenwood discusses world events, books and their authors, music and new plays.

ENGLISH FOLK DANCE GROUP, directed by Gene Gowing, meets each Monday evening at the Westridge School for Girls, 324 Madeline Drive, Pasadena. New members may enroll at any time, and guests may attend one meeting free of charge.

COLLECTING ANTIQUES. The fourth of a series of lessons on this subject will be given by Alice R. Rollins, 1617 N. McCadden Place, Hollywood, Tuesday, April 14th, at 1:30 p. m.

LEOPOLD STOKOWSKI AND THE PHILADELPHIA SYMPHONY ORCHESTRA

By MERLE ARMITAGE

LEOPOLD STOKOWSKI and the Philadelphia Orchestra have always been the most interesting "news" among all musicians and organizations. A new interest has been awakened in this conductor and his organization due to the fact that it is to play in California for the first time the latter part of April. This means that thousands of people who have become "fans" through recordings and the radio, will have an opportunity of seeing and hearing their favorite conductor and orchestra in action. Our country is fortunate in having a great many first class orchestras and conductors. It is interesting to speculate on what it is that sets Leopold Stokowski and his Philadelphia Orchestra apart and why this organization is so widely preferred. Also, why is it that the organization about which critics write superlatives, is also the orchestra which most people have taken to their hearts. There is, of course, no one thing, but a combination of things which is the answer. A great many orchestras are composed of groups of fine musicians and under great conductors. But, just as music in expressing men's thoughts and emotions begins where words leave off, so does the difference between the Philadelphians and the others begin where these facts leave off. The Philadelphia Orchestra is probably the finest symphonic band that has ever existed and its creation by Stokowski was the work of genius. Here we have an extraordinary group of highly individual performers cooperating under the leadership of a man who was born to direct and possessing imagination of a high order, and a spirit which prompted some inspired writer to call him "The man on Parnassus." There is an accord between Stokowski and his men which has enabled them to achieve new possibilities. His manner of rehearsing is unique. There are no consecutive hours of grinding, dulling repetition. Stokowski achieves his results indirectly. A player must be remarkably gifted and proficient to be in the orchestra in the first place, and Stokowski believes that this high type man can lose his enthusiasm through drudgery. A high military officer, hearing the Philadelphia Orchestra was amazed at the precision achieved and the manner in which the will of the conductor transformed over one hundred men into a plastic, responsive unit. "It was," he said, "the last word in discipline." Yet, those who have heard Stokowski's rehearsals, indeed the men of the orchestra itself, know that the old meaning of discipline does not apply in this instance. It begins with the selection of the personnel. It is not enough that each player be the finest performer on his instrument available, but he must possess to an unusual degree, a zest for his particular contribution to the whole. Therefore, his ambition to be the finest virtuoso parallels his ambition to make the Philadelphia Orchestra the greatest orchestra in which he can play. The orchestra has become therefore, a group of extremely gifted individuals given uncommonly free rein by a conductor who knows that the richness of the individual contribution can only make a gorgeous sum total. Someone has said that Stokowski and his men have realized to an unusual degree, the ideal of American democracy, where individualism given play within certain limits has provided a new meaning to the word "freedom." This does not mean however, that Stokowski does not make demands on his men. Disinterestedness or indifference is not tolerated for an instant. As for the playing of Stokowski's orchestra, its virtuosity simply beggars praise.

(Continued on Page 8)



Mr. Stokowski and Mr. Armitage

FESTIVAL OF THE ALLIED ARTS of Southern California opens May 4 and continues through May 29 at Los Angeles. There are contests in Music, Drama and Speech Arts, Art, Dance, Creative Writing, and California Historical Essays. Headquarters are 324 Chamber of Commerce Building, Los Angeles.

MIDWICK COUNTRY CLUB, Los Angeles, holds the amateur invitation golf tournament, the Scotch foursomes for the John S. Cravens trophy, April 23-26. The calendar of the Southern California Golf Association shows the Catalina Island invitation is held April 10 to 12. Southern California Amateur championship will be played weekends from May 2 to May 17, with regional rounds followed by a windup tournament at San Diego Country Club.

HORSE SHOW and the Hunter Trials, April 18-19, at the Field Club, Palm Springs.

RANCHO SANTA ANA BOTANIC GARDEN in Santa Ana Canyon is planted with native flowers, shrubs and trees, giving the best natural habitat to each plant. Tours may be arranged by Garden Clubs or by groups of flower lovers through application to the administration office, Santa Ana, California. The property is a part of the Susanna Bixby Bryant estate.

JOHN H. BAKER, Executive Director of the National Association of Audubon Societies, speaks at the State Building, Exposition Park, Los Angeles, April 16. Members of the California Audubon Society, the Los Angeles and Pasadena Societies, the Southwest Bird Study Club, and the Nature Club, are all invited.

TENNIS TOURNAMENT, the Inter-Scholastic, is held as usual, April 23-24-25, at Ojai.

PHILATELIC EXHIBITION, Los Angeles, is held April 24-25-26, at the auditorium of the Swimming Stadium, Exposition Park. Forty-eight municipal stamp clubs will compete.

CONVENTION of Los Angeles District, California Federation of Women's Clubs, is held at Catalina Island, April 15-16-17.

KRISHNAMURTI speaks in Oak Grove, Ojai, California, Sunday morning, April 5, at eleven, and each Sunday at the same hour throughout April and May.

MAJOR ALLAN BROOKS, British Columbia war veteran and ornithologist, holds an exhibition of his paintings in Dabney Hall, California Institute of Technology, Pasadena, to April 14. Major Brooks ranks among the best of the zoological artists. He has illustrated a number of bird books and his work has appeared in the National Geographic Magazine. The Cooper Ornithological Club has elected him to honorable membership.

EVENTS at Bullock's, Los Angeles, include, April 2-11, display of dolls from play rooms of Jane Withers, and private collections. Opening April 6, at 2:30, and continuing at the same hour each Monday, Thursday and Friday during the month, a series of Travelogue lectures, illustrated by motion pictures. Original paintings of the 1935 outdoor poster designs are seen in the Interior Decorating Galleries until April 11. Mrs. Jack Vallely gives a book review, April 11, at 10:30 o'clock. Alice Grannis Botsford reviews drama, April 15, at 10:30. Dr. Bruce Gordon Kingsley presents symphonic interpretations, April 25, at 10:30.

BENEFIT FASHION REVIEW, Sponsored by Delta Gamma Phi Women's Sorority. At The Town House, Los Angeles, April 18th, 2 p.m. Arrangements by Mrs. Violet Beltrano.

EVENTS at J. W. Robinson Co., for April, include: April 10, 2 p.m., New Trends in Floral Accents for the Home of Today. Flower arrangement demonstration by Clare Cronenwett. Admission 50c. April 13, 2 p.m., Garden Lecture by Opal Scarborough with guest speaker, Jack Evans, talking on fuchsias. April 15, 2:30 p.m., artist program given by the Women Painters of the West. Lecture by Hilda VanZandt, "Through Europe With a Paintbox." Program by K. Ethel Hill. April 15 and 29, 10:30 a.m., Contract Bridge Lecture by Frances Flintom. April 18, 2 p.m., California Wildflower program honoring Frances Woods, whose 175 colored illustrations of wildflowers are exhibited in the auditorium during April. April 21, 2 p.m., Interior Decoration Lecture by Cuthbert Homan. April 22, 10:30 a.m., Contract Bridge Lecture. April 23, 2 p.m., Building of Boulder Dam. Lecture and motion pictures presented by R. A. Goodcell of Auto Club of So. Calif. April 25, 2 p.m., Children's Matinee — Child's drama, "The Foam Maiden" presented by Dolores Kellogg.

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MUSIC

PHILHARMONIC ORCHESTRA, sponsored by the Southern California Symphony Association, directed by Otto Klemperer, concludes the winter series of concerts this month at the Philharmonic Auditorium, Los Angeles. The regular pairs of the month are given Thursday evening and Friday matinee, April 16-17, featuring Brahm's Requiem. The Los Angeles Oratorio Society, under the direction of Richard Lert, composes the chorus. Two Young People's concerts, directed by Ernest Schelling, are presented Thursday and Friday matinees, April 23 at the Philharmonic Auditorium, Los Angeles, April 24, Civic Auditorium, Pasadena. April 25, Otto Klemperer conducts the final Saturday evening concert at Los Angeles. The last concert of the series at Royce Hall, University of California, is directed by Otto Klemperer, April 18.

THE ART COMMISSION of San Francisco has sponsored a series of concerts by the Symphony Orchestra, Pierre Monteux, conductor, at the Civic Auditorium throughout the season. The concluding event is presented April 14, with Albert Spalding, violinist, as soloist.

L. E. BEHYMER concludes an outstanding season of music with the presentation of Nino Martini, April 21, at the Philharmonic Auditorium, Los Angeles. Eleanor Steele, soprano, and Hall Clovis, tenor, are heard in an interesting program of songs, April 6.

LEOPOLD STOKOWSKI and the Philadelphio Orchestra is heard in Los Angeles, April 27 and 28, in the Merle Armitage series. In San Francisco, April 29-30-May 1.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, concludes the season, April 19, with a joint concert by Barrere, flutist, Salzedo, harpist, and Britt, cellist. These concerts are given on Sunday evenings at the Community Playhouse, Pasadena.

CLAREMONT COLLEGES ARTIST COURSE offers a series of concerts at Bridges Auditorium on the campus during the college year. The final concerts are given by Albert Spalding, violinist, April 9; and by Nino Martini, tenor, April 24.

MUSIC SOCIETY of Carmel, California, announces the appearance of Myra Hess, English pianist, Saturday, April 11.

AFFILIATED TEACHER ORGANIZATIONS of Los Angeles sponsor a concert, April 14, by the Philharmonic Orchestra, directed by Otto Klemperer, High School Memorial Auditorium, Hollywood.

PETER CONLEY closes the series of presentations of artists at the Opera House, San Francisco, April 29, with a recital by Nino Martini, star of concert, stage and screen.

CHAMBER MUSIC SOCIETY of Los Angeles, Mrs. Cecil Frankel, president, provides monthly concerts at the Hotel Biltmore. The current event is the Barrere-Salzedo-Britt ensemble, April 24.

COMPINSKY TRIO is heard in eight concerts at the Pacific Institute of Music and Fine Arts, Los Angeles. On Sunday evenings, April 5, 19, May 3, 17; on Monday evenings, April 13, 27, May 11, 25. These events are arranged for the benefit of the Scholarship Fund.

ABAS STRING QUARTET presents the third of a series of concerts, April 14, University of Southern California, Los Angeles.

ZOELLNER STRING QUARTET presents an evening of chamber music, April 24, at the California Women's Club Auditorium, 2103 South Hobart, Los Angeles.

CHAMBER MUSIC SERIES of San Francisco, under the management of Carolyn Ware, brings the art of various groups to the Community Playhouse, 609 Sutter Street, each month. George Barrere, Carlos Salzedo, and Horace Britt, flutist, harpist and 'cellist are heard in concert, April 27.

ELMER WILSON CONCERT COURSE closes the winter season with the presentation of Nino Martini, tenor, April 23, at the Civic Auditorium, Pasadena.

UNIVERSITY OF CALIFORNIA SYMPHONY ORCHESTRA, Berkeley, under the direction of Albert Elkus, presents the third of a series of symphony concerts, April 19, on the University campus.

COMMUNITY OPERA ASSOCIATION of Riverside, California, directed by Marcella Craft, announces the production of "L'Elisir d'Amore" early in May.

COUNTRY CONCERT ASSOCIATION announces the appearance of Myra Hess, pianist, in March, at the High School Auditorium, Burlingame.

ARTIST MUSICIANS GUILD, INC., of Pasadena, presents guest artists and members of the Guild in well planned concerts at one of the hotels or at their own studio.

FINANCIAL COMMENT

By CARLETON A. CURTIS

THE recent tax proposal at Washington has aroused widespread comment among business and financial executives throughout the country. It is agreed that the foremost thought was predicted on a political rather than an economic background, and follows the age old slogan of the practical politician in tax matters of "getting the largest amount of feathers with the fewest number of squawks."

When a corporation has to pay out practically all of its earnings in dividends it increases the income of the larger stockholder who is in the minority in numbers and the higher bracket for income tax, but does not affect the larger number of smaller stockholders, who are not yet in the heavy income paying class. Thus the small stockholder may well feel friendly toward the Administration proposal, as he is getting more income than he normally would at the time. Thus the political minded will feel that he has accomplished a triumph—he has accumulated more "feathers," and made additional friends in so doing.

The final outcome of this plan is very difficult to foresee. If carried out as proposed, it means that the cycle of prosperity and depression will be greatly intensified. When business is at a high level, dividends will become greater, more money will be spent and business will be still better. Federal Income will be greater and more Federal money will be spent—for the politician has not yet learned to conserve. When the reverse of the cycle comes, and, human nature being the same, it surely will, earnings and dividends will start to decline, less money will be available for purchasing, the stockholder will receive no dividends when none are earned, and the Federal Government will find itself with greatly diminished income just when it will *need* income the most.

Let us hope that some sense will come to the law-makers and not let them put the country in a position that "it must eat its seed corn."

The advantage of a normal dividend policy is well illustrated in the case of the American Telephone Company. This company has paid the same dividend throughout the depression, although it has not fully earned it for the last five years. And it has been accomplished by the principal of saving for the rainy day; something that was deeply appreciated by its 600,000 stockholders when income was sorely needed.

It is indeed serious when short-sighted political opportunists attempt to take sound business policy out of the hands of the owners, and substitute one of feast or famine.

For **STRENGTH**



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CIVIC LIGHT OPERA of Los Angeles announces that Helen Gahagan, well known on stage and screen, will sing the role of "Sonia" in the light opera, Merry Widow, to open May 4 for a week's engagement at the Philharmonic Auditorium, Los Angeles.

YOUNG PEOPLE'S SYMPHONY CONCERTS, under the direction of Ernest Schelling, are presented in April in San Francisco. Points are emphasized by Mr. Schelling by means of colored slides.

SCHUBERT WA-WAN CLUB JUNIORS will participate in the oriental program, the latter part of April, at the Page Military Academy, Los Angeles.

HOLLYWOOD OPERA READING CLUB presents an all Russian program, "Pique Dame" by Tschaikowsky, April 6, at El Capitan Theater, Hollywood. Leon Rains directs.

ALEXANDER MURRAY, violinist, is heard in recital, April 23, at Wilshire Ebell Theater, Los Angeles. A portrait drawing of Mr. Murray by Lyman Young appears on the Art Calendar page.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, constantly offers plays of interest, well cast and acted. Each play runs two weeks. The bill is changed on Tuesday, presenting the play continuously each evening with the exception of Sunday and Monday. Matinees are on Saturday. Gilmor Brown is the supervising director of all productions. The coming attractions and dates are:
April 7-18, "Queen Victoria", by David Carb and Walter Pritchard Eaton.
April 21-May 2, "Stalemate" by James Warnick.
May 5-16, "The Dominant Sex" by Michael Egan.

PADUA HILLS THEATER, in the hills to the north of Claremont, remains individual in all productions. The Mexican Players perpetuate the legends and history of Mexico and present outlines of historic events in drama, interposed with native songs and dances. The current play features the fiesta which marks the early spring in rural Mexica honoring San Ysidro, the patron saint of the farmers.
April 1 to May 16, "Ysidro", Wednesday, Thursday, Friday, Saturday, 8:30, Wednesday and Saturday matinee at 2:30.

THEATER AMERICANA, holding to the rule of the organization of presenting plays by American playwrights, has selected "Spindrift." by Martin Flavin, April 21-22, at North Lake and Mt. Curve, Altadena. Miss Beverly Wright of Pasadena directs.

BEN BARD PLAYHOUSE, Wilshire Blvd. at Fairfax, Los Angeles, announces "The Virgin Queen's Daughter," by Will W. Whalen for early April.

GOLD HILL PLAYERS of Monrovia present "A New Deal in Matrimony," by Roland English Hartley, April 15-16-17-18, under the direction of Thelma Laird Schultheis.

SARA COLLINS THEATER WORKSHOP, Mezzanine Theater, Roosevelt Hotel, Hollywood, offers entertaining plays each month, performance nightly except Monday.

EDWARD CLARK PLAYERS present "Angel City," a comedy by and with Edward Clark, to April 25, at 1556 North La Brea Ave., Los Angeles.

GATEWAY PLAYERS, at their theater, 4212 Sunset Boulevard, Los Angeles, open "Some Day Soon," by Catherine Kavanaugh, April 5, to run through May. Miss Kavanaugh also wrote "Every Saturday Night," which the Players did in September, and from which the picture was made.

ANNUAL DRAMA TOURNAMENT is held, April 14-15-16-17, High School Auditorium, Berkeley, when all prize winning plays will be judged.

THEATRE FRANCAIS, founded and directed by Andre Ferrier, gives to San Francisco the best in French drama, old and modern.

HACKETT PLAYHOUSE, the home of the Duart Players of San Francisco, follows the "Green Bay Tree" with another unusual play.

WAYFARERS, in their loft theater at 74 Commercial Street, San Francisco, give six presentations of a selected play each month, under the direction of Jack Thomas.

JEAN ROBINSON announces "Here in My House," by Ann Murray, early in April, is followed by "Four for the Undertaker," by Dorothy Davis, at the little theater, 2212 Berkeley Ave., Los Angeles.

UNDER DRAMA Appreciation Course, Community Playhouse, Pasadena, Fairfax Proudfit Walkup gives four lectures on "Costume Design," "Costume in History," April 8; "Practical Costuming," April 15; "Modern Trends," April 22.



Photograph by Robert Humphreys

Young leaves of a jacaranda tree, masses of white poppies, pink snapdragons and white stock create spring lacework in a bowl of flowers arranged by Clare Cronenwett for J. W. Robinson Company of Los Angeles. No small part is played by the creamy white Lenox bowl and the pink china bird with his head buried in the flowers, his tail pointing skyward. All accessories are from the china section of J. W. Robinson Company.

CALIFORNIA POET'S CORNER

SONNET

By PAUL I. DANIELS

And if your heart conceives a tender melody
Reserve it not to cheer a boisterous play,
Lest charm of song, as wasted hours of yesterday,
Shall miss the goal and charming cease to be.
And, if you have a gift of love for me,
Bestow it now, and cheerfully delay
Those promised thrills, intangible and far away,
As that immortal realm we hope to see
Live for the day, nor heed the hours that go
The way of withered bloom unkissed by dew.
When blossoms fade, seek other flowers that blow.
Refuse no joy that nature proffers you,
Forgetting not the joy of love to know
Before, as unkissed bloom, you wither too.

BRIEF BIOGRAPHIES

Merle Armitage

THE late lamented Rudyard Kipling said, "The East is East and the West is West and never the twain shall meet." But some of the east and some of the west are meeting when Merle Armitage presents at the Pan-Pacific Auditorium in Los Angeles the world-famous Philadelphia Orchestra led by the incomparable Leopold Stokowski!

Thus does Armitage cap the climax of managerial "scoops" in an almost unbelievable career which has seen him managing or associated in some responsible way with many if not most of the luminaries of the world of art. Enumerating the complete roster of them would read like a veritable *Who's Who* of artists.

The first step up the ladder of business and artistic success was taken by young Armitage via the advertising department of the Packard Motor Car Company. The next through his experimental design of modernistic stage settings. Step number three came in the form of an association with the impresario, Charles L. Wagner.

Armitage's career as a worker and achiever in the field of art was on. So it was that in 1915 and 1916, although in his early twenties, Armitage was already experiencing the joys and cares of managerial relations with such celebrities as John McCormack, Galli Curci, Mary Garden, etc.

Becoming publicity director of the Diaghlieff Ballet Russe, the high artistic standards of such "greats" in their spheres as Bolm, Massine, Nijinsky, dancers; Monteux and Ansermat, conductors; Derain, Cocteau, costume designers; Bakst, Anisfeld, Roerich, creators and painters of stage sets, became, if you please, the high artistic standards of Merle Armitage, impresario in the making.

Mr. Armitage has not only collected artists with a discrimination and success the whole art world recognizes, he has gathered *objets d'art* and with such unerringly good taste that his exhibitions have been seen not infrequently in the museums of California.

Too, he has somehow been able to wedge in time for the editing of an art column in the *Los Angeles Record,* the writing of articles on art for various magazines and last but not least, the designing and authoring of books that are outstanding in their distinction. His contribution to modern book design (now totaling approximately a dozen volumes) may be suggested, in a degree, when we say that for the past four years at least one of his books has been selected as one of the "Fifty Books of the Year".

Still young, listed in *Who's Who,* Merle Armitage, we can be very sure, will go on from his already long list of sterling achievements, consummated by the bringing of Leopold Stokowski and the Philadelphia Orchestra to Los Angeles, to achievements even and ever greater.

H. Roy Kelley

PERHAPS Matteawan, New York (wherever that is) doesn't know it but that is where H. Roy Kelley got his start. And it wouldn't surprise his friends to learn that he got his prize winning complex through his inability as an infant to win even the last prize in the annual Matteawan baby contest. Anyway Matteawan didn't hold Mr. Kelley for long and from 1901 to 1915 he prepared for his entrance on the American architectural scene in the New York Public schools, Columbia and the College of Architecture at Cornell. Then following service in the A. E. F. as 1st Lieutenant of Infantry he traveled and studied architecture in Europe.

Arriving in Los Angeles in 1921 he worked in the offices of architects, Allison and Allison, Harrison B. Travers and others. In 1924 he began the private practice that has brought the name of H. Roy Kelley to the pinnacle of success in the field of domestic architecture. It has reached a point where he groans now every time he wins a prize in a small house competition fearing that this will tend to limit his practice to domestic architecture. But certainly his prospective clients need have no fear of his ability in other types of construction because he has had a broad training and has successfully designed and built churches, office, club and commercial buildings.

Mr. Kelley has been active and held office in the Los Angeles Architectural Club, Southern California Chapter of the American Institute of Architects and the California State Association of Architects. He has been associate editor of CALIFORNIA ARTS & ARCHITECTURE since 1928, is now Architectural Consultant for *Good Housekeeping,* and was appointed to and served in Washington on President Hoover's "Home Building and Home Ownership Commission" in 1932.

As to this prize winning complex, we intend to mention only those competitions of national significance. It has reached a point where he is now asked to serve on most juries of awards. This automatically eliminates him from competition thereby inviting more entries. Going back to 1926 he won First Prize in a national contest conducted by *Own Your Home* magazine and in 1927, First and Second Prize in a national contest conducted by Biscayne Boulevard Association, Miami, Florida; First Prize in a Pacific Coast contest for design of a model home; Third Prize in a National Contest of the *Chicago Tribune* for model home. 1928—First Prize in the annual *House Beautiful* competition; Fourth Prize in a national contest conducted by the West Coast Lumber Association. 1929—First and Second Prize in the *Los Angeles Times* Better Homes contest; First Prize and $5,000 award in the National Better Homes contest of the Home Owners Institute; Second Prize (consisting of a four months European trip) in model home contest conducted by Mid-West Chapter of the A.I.A.; Honorable Mention in the annual *House Beautiful* competition. 1930—Medal of Honor from "Better Homes in America"; Honor Award by Southern California Chapter of A.I.A. 1931—Honorable Mention in the annual *House Beautiful* competition; Medal from "Better Homes in America." 1934—First Prize in annual *House Beautiful* competition. 1935—First Prize in annual *House Beautiful* competition.

And then we award him a special prize for the ability to pay dues in twelve clubs and organizations. And no sketch of Mr. Kelley would be complete unless we told you that when he specifies 2-in. brass pipe for a client's house, 2-in. brass pipe is installed—or else.

ART CALENDAR

BERKELEY

UNIVERSITY ART GALLERY: To April 15, modern French paintings.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: California landscapes by Arthur Hill Gilbert, A.N.A. Opening May 1, water colors by John O'Shea painted during his recent stay in Old Mexico.

GLENDALE

ALDINE BOOK SHOP, 1106 S. Glendale Ave.: Opens its new store of rare books and fine prints, March 30, with paintings and prints by Stephen de Hospodar.

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Exhibition by the members of the Fine Arts Department of the Club. Three prizes will be awarded.

HESSE GALLERIES, 513 North Brand Blvd.: To April 25, water colors by Phil Paradise. April 27 to May 1, Glendale Public School Art Week.

HOLLYWOOD

KANST GALLERIES, 6182 Mulholland Drive: General exhibition of oils and water colors specializing on paintings by the French painter, Marius Hubert Robert.

TONE PRICE, 9045 Sunset Blvd.: Drawings, paintings and lithographs by George Bellows. Drawings, paintings and prints by Rockwell Kent.

ST. FRANCIS ART GALLERY, 6930 Hollywood Blvd.: American and European artists.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: Surrealist group show including Dali, Tanguy, Masson, Miro, Roesch, Ernst, Goldstein, Kadish and Hayter. Paintings from the Massine collection.

LAGUNA BEACH

SILVER BELL, 492 Coast Blvd. S.: Water colors by James Richard Shaw; lithographs by Conrad Buff; photographs by Edward Weston.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: Open daily from 8 to 5, except Saturday and Sunday.

ART CENTER SCHOOL, 2544 W. 7th St.: To April 10, paintings by Kadar Bela, Hungarian modernist.

BOTHWELL & COOKE, 1300 Wilshire Blvd.: April 6 to April 18, decorative etchings on aluminum by Anton Blazek. April 20 to May 2, lithographs by Maxine Albro.

CALIFORNIA STATE EXPOSITION BLDG.: Long Beach Art Association's traveling exhibition.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: Exhibition of crafts made from native California materials.

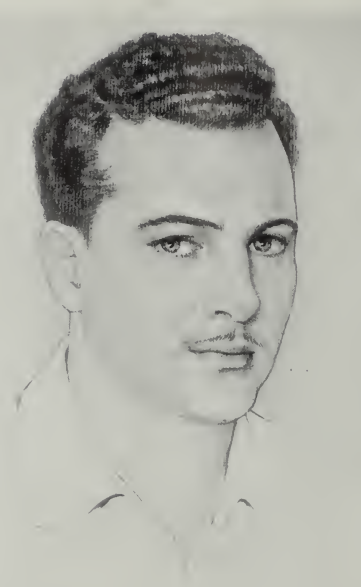
LOS ANGELUS MUSEUM, Exposition Park: 17th annual exhibition of painters and sculptors continued. Paintings from the Oscar Meyers collection in Chicago. April 2-19, portraits by Rodolphe Kiss.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: April 4-18, block prints by Glen Stirling.

J. W. ROBINSON CO.: Spring art exhibition by the Women Painters of the West



"Leda and the Swan" carved in Tennessee marble by Jacques Schnier.



A portrait drawing by Lyman Young of Alexander Murray, the violinist.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Nearby is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings; open Wednesdays and Sundays from 2 to 5.

WILSHIRE HOUSE, 2920 Wilshire Blvd.: Paintings and prints under the supervision of Mrs. Charles Volney Craig.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To May 3, an exhibition of Japanese art sponsored by the Friends of Far Eastern Art. The objects exhibited illustrate the art of Japan from prehistoric times to the present. Jiro Harada of the Imperial Household Museum in Tokyo will give a series of lectures dealing with Japanese art and culture. The exhibit has been arranged by Dr. Alfred Salmony, formerly director of the East Asiatic Museum in Cologne, who is now visiting lecturer in Oriental art at Mills College.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Exhibition of the California Water Color Society. Exhibition of the Print Makers. Paintings by James A. Holden "quest of honor" during the 1934 annual Water Color Exhibition.

PALOS VERDES

PALOS VERDES ART GALLERY. Public Library: March 15 to April 24, Fifth Annual Sculptural Exhibition of the Palos Verdes Community Arts Association.

PASADENA

JOHN C. BENTZ GALLERIES 27 S. El Molino Ave.: Permanent exhibition of Chinese and Japanese antiques, porcelains, bronze, jade, fine fabrics, lacquers and prints.

KIEVITS GALLERIES, Hotel Vista del Arroyo: American and European paintings.

THE LITTLE STUDIO, 550 W. California St.: April 15-16, drawings by Margaret Kidder.

SOUTH PASADENA PUBLIC LIBRARY, El Centro St. and Diamond Ave.: Opening April 19, paintings by Florence Young of Alhambra.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Etchings and drypoints by Mary J. Coulter of Santa Barbara.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition in connection with the California Pacific International Exposition.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: "Art in Form and Function." Useful and decorative home accessories designed and executed individually by California's modern artists and craftsmen. Continuous exhibition. Ceramics by Glen Lukens, metalcrafts by Burke Rummler, textiles by California School of Fine Arts and the Chouinard School of Art, hand blocked linens by James Keenan.

THE ART CENTER, 730 Montgomery Street: To April 11, water colors by Dong Kingman; drawings by Edloe Risling. April 13-25, oils by Phyllis de Lappe. April 27 to May 9, water colors and drawings by George Harris.

PAUL ELDER GALLERY, 239 Post St.: To April 11, drawings and lithographs by NURA. April 13 to May 2, "Designs" by Henri Bowden.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: To April 14, creative art from the primary grades of the San Francisco Public Schools. To April 15, etchings by Ernest Haskell. Opening April 12, Persian textiles from the 16th to the 19th century, Persian art in facsimile color reproductions. Opening April 16, dry-points by Cadwallader Washburn, from the collection of Dr. Ludwig A. Emge, and creative art from the elementary grades of the San Francisco Public Schools.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Closed during April.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To April 10, annual exhibitions of the Royal Photographic Society of Great Britain; To April 20, prints, drawings and paintings by Picasso, and paintings by Georges Braque; throughout April, decorative arts exhibition, works by Ernest Fiene, Peruvian paintings by Julia Codesido, color reproductions of paintings by Van Gogh.

VALLEJO, 1602 Vallejo St.: Throughout April, paintings by John Guiliani.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: One man show by Sam Hyde Harris. In the Print Room etchings by Carol Meredith. Craft work done by the students of the Alhambra High School. The gallery is open to the public every afternoon from 1:30 to 5:30.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth century English paintings, Flemish and Italian primitives. Until June, an exhibition illustrating the development of constitutional law. Open daily from 1:15 to 4:30 except Mondays and the second and fourth Sundays. Cards of admission obtained by writing the Exhibition's Office, enclosing a stamped, self-addressed envelope or by telephoning Wakefield 6141.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: April 5-30, paintings by John M. Gamble. Print Room: Old Flower Prints.

MISCELLANY

OAKLAND ART GALLERY will hold its first annual exhibition of sculpture May 10 to June 14. All work must be received by May 2. Conservative radical and intermediate viewpoints will be represented on the Jury of Selection. No soap or other miniature sculpture will be eligible.

ANNUAL PURCHASE PRIZE art exhibit of the Gardena High School is announced for April 14-28. Purchase prize awards of $500 for two paintings are offered by the senior class in cooperation with the Gardena Art Association. More than a hundred California artists will exhibit. The school owns a gallery of more than sixty fine art works.

MERLE ARMITAGE has presented to the Museum of Modern Art as part of its permanent collection wood engravings by Paul Landacre, lithographs by Elsie Seeds and photographs by Edward Weston.

JACQUES SCHNIER studied civil engineering at Stanford and for two years followed that profession in Hawaii. Then he studied arts and sculpture at the University of California and the California School of Fine Arts. Now he is a prolific sculptor in clay, marble, metal, stone or wood, and also finds time to teach life modeling and sculpture design at the California School of Arts and Crafts. He has won many prizes and one of his works, "The Gardner" has been presented by Albert Bender to the San Francisco Museum of Art.



A bust of John Davidson, the actor and painter, by Viola Brash.

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INTERIORS

By HELEN W. KING

"THE return to elegance" is a phrase encountered very frequently these days, one calculated to direct attention on the part of the buying public to displays of furnishings, fabrics and articles designed for ornamentation. These are things which mark a definite swing away from the studied simplicity and economy which has held sway for the past few years in deference to the wide-spread depression.

While there is every evidence of luxuriousness in the merchandise exhibited, it is interesting to note that the price marks on much of it betrays an effort to keep down the cost. That we may have the appearance of elegance and not pay extravagantly for it is due to progress in modern chemistry, to recent scientific discoveries which produce lovely but inexpensive materials, to vastly improved machinery.

When it comes to a matter of style, it is interesting to note that, apart from those things which are definitely modern, the majority of furniture pieces, fabric patterns and articles of ornamentation, hark back to the Eighteenth Century for their inspiration. The splendid combination of graceful line, sturdiness and refined decoration of this period makes it a logical choice, and one that is most surely keyed to the spirit of today.

Since the Eighteenth Century dominates, it is natural, too, that designs and decorations derived from Chippendale should lead all others, for in his day and for years to follow, Chippendale was unquestionably the leader in the field.

Early in the century, there was a revolt in spirit from the massive "architects" furniture that had dominated. Architecture, as applied to interiors, had changed, too—somewhat slowly at first but with increasing effect and Chippendale, more than any other furniture maker of his period succeeded in adapting the best attributes of existing furniture traditions to meet the new mood. He gave the Anglo-Saxons the combination of comfort and cheerfulness that their temperament required, preserving strength of construction but infusing a new beauty and charm in his work.

He seems to have scorned nothing that other times had provided in the way of form, providing it was good, and he fearlessly blazed a trail that must have set his world agog when he first introduced the Chinese motif in his designs. As a master carver, it was a fascinating field for him, permitting even more latitude than Gothic traceries or florid French patterns.

With all his love of the flowing line, he nevertheless frequently turned to the Classic form for fundamental lines in his pieces, notably in some of his bookcases, desks and wardrobes, but always, he added the typical Chippendale touch in his ornamentation, whether it was carving or inlay.

In a group of Chippendale-inspired furniture, one will find characteristics of the Dutch, Queen Anne and French designs of an earlier period, but once we have fixed in our mind the distinguishing characteristics of the master furniture maker, the pieces are readily recognized.

The furniture offered today, based on designs of this period, have unquestioned beauty and those showing the Chinese influence apparently possess the strongest appeal. This type of furniture accords with the modern feeling for color and ever-increasing popularity of objects of art of Chinese origination.

Even in the furniture of strictly modern creation, we find the infusion of Chinese design and some of the better types are truly lovely. Many of the pieces offered are sectional, constructed so that they may be used individually or grouped according to space. They are functional, as becomes all good modern furniture, offer emphasis on plain surfaces and horizontal lines, have the desired restraint and yet, with the deft addition of Chinese fret-work, they lose any sense of heaviness or stolidness that they might otherwise possess.

Offered in fine woods with a natural finish, or in exquisite colors, they inspire one to altogether delightful decorative schemes and, what's more, they are proving very valuable as "blenders," for they serve to bring into compatibility furniture traditional and modern. Again, a piece or two of this Chinese modern furniture can be employed to inject a modern note, along with new fabrics in draperies and upholstery, into a room which is basically traditional.

Among the furniture displays, pieces will be noticed which are very light in color, with a finish and effect that is decidedly different. They will be labeled "pickled wood"—a term

(Continued on Page 33)



A Chippendale chest and mirror in mahogany, made by the Charak Furniture Company of Boston. Courtesy of C. W. Stockwell Company of Los Angeles.



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TOMORROW

PROGRESS OR CHANGE?

WHAT are the problems of Tomorrow? The answers to that question are as numerous as the problems of today, and heaven knows those are plentiful enough. Of one thing we may be sure, and that is that prominent among these problems is the House of Tomorrow. Substantially all of the architectural journals and nearly all of our architects have essayed the solution, but the House of Tomorrow is as ephemeral as it was in the days of the Neanderthal man. Very well, let's take a turn at it ourselves.

Ipse facto, Tomorrow is never here. When tomorrow becomes today we still think of something newer, better, bigger. However, certain facts are inescapable. The house of tomorrow must, and will, be always different from the house of today. Wherein lies that difference is the question. To say that we are in a machine age has become pure banality. Of course we are, so what? Whether we like it or not, the old rococo, baroque ornament that is the charm of such places as Dresden has got on our nerves. Many of us would still like to step into a brougham and patter along for two hours to reach a place six miles distant where we might wash down a sandwich with a litre of Pilsner, but we can't. So, why not reconcile ourselves to conditions as they are and take what is coming, and like it?

We are behind, by about half a million houses, in our domestic building program. There are not enough artists in these United States to design and sculptor festoons of fruits and flowers over the entrances alone of the many houses to be built within the next few years. To do the entire house in a florid style is out of the question. We will have no time to do anything but the direct, simple and efficient house, so let's get our coats off and face the music. The problem is not one of being modern or modernistic; it is one of designing a structure in good taste, good proportion and with great restraint. The house of Tomorrow, whatever else it is to be, must be simple, unostentatious, efficient, and economical to an extreme. This means cube-formed, straight-lined structures with a maximum of usable space per cubic foot of house. No narrow dark passages, no queer pitched roofs, no unnecessary angles and extra chimneys for effect; just straight-forward, honest-to-God houses that will afford the owner a maximum of comfort for his money at a minimum loss of charm and beauty. The principal obstacle to the attainment of this worthy goal is the endless cry for a $6,000.00 house for $5,000.00.

THE "ENDURING HOME" OF TOMORROW

FOR many years the problem of crack prevention in the plaster of frame houses has been the *bête noire* of architects and contractors. With the great difference between the coefficients of expansion of wood and plaster there would seem to be no solution except in the use of materials with about the same degree of expansion and contraction from heat and cold. This has led to the various types of substitutes for wood: pre-cast concrete blocks, brick, brick veneer, pre-fabricated steel, and hollow tile. All of these have left something to be desired. Their particularly objectionable feature is the cost. Now comes the so-called "Enduring Home," built of Gravelite, an aggregate that weighs one-third less than ordinary concrete.

Two claims of the "Enduring Home" that are different are the heat and cold insulating properties of Gravelite and the simplicity of construction resulting from their ingeniously devised methods of forming the frame. Whatever may be the method finally arrived at, the homes of the future in this country must take on a more enduring quality than have the western houses of the past. What hope is there for a man to establish in his family a pride of place if the house in which his children were born is cracked and crumbled before they are old enough to vote?

CIVILIZATION AND TOMORROW

IF IT is true, as the scientists say, that a million years is but a pin prick in time, what appreciable advance have we made in the art of living since the days of the Shepherd Kings? Perhaps the greatly lamented and lost leisure wherein to contemplate our presumed progress towards misery was all that was needed to ferment an uprising that would pitch us headlong into the very state we dreaded. But this we do know—whether we are standing still, or time is going backward, or Mr. Einstein's claim that there is no proof of simultaneity is accepted, here on the Pacific Coast we are beginning to live more in the sun. Out of the caves, out of the pyramids and tombs, out of the brick and mortar, into the sun.

GARDENS OF TOMORROW

THE blacksmith's mare and the shoemaker's sons have no shoes. Let this be not said of California home owners and their gardens, for it can come dangerously near the truth. In New England the home owner makes up his garden budget as a matter of course. He thinks of it much as he does his yearly budget for fuel, maintenance of building, and other fixed annual costs. In California there is a tendency to plant a few shrubs around the house when it is completed and to trust nature to see that the so-called garden increases and multiplies in richness and beauty thereafter.

It is true that nature is kind to us, that her breezes carry burdens of wildflower seeds that are highly prized in other countries. But she will not pot plants for you, bank poppies at your doorstep nor regulate the sequence of bloom to suit your fancy. She has her horticultural Townsendites to combat and can spare little time for those who will not cooperate.

Of all places where efforts should be redoubled to attain beauty it is those where soil and climate are most friendly to the garden, yet it seems that such places receive the least of mankind's attention. Give a lazy man a cane and you make a cripple of him. Let's not be cripples. Let's resolve upon an annual budget for the garden.

TOMORROW EAST AND WEST

CURIOUSLY, the east has very little to give the west in the way of domestic architecture and the joy of living. We have much more to tell; "Out of the mouths of babes," one might say. From our Pacific Coast architects are coming most of the new notes in domestic architecture and the gentle art of living. There is a radical difference between the window through which you view a sunrise and the one through which you enjoy a sunset. There is a more radical difference between the house that is designed primarily to protect the occupants from the rigors of extreme heat and cold and the house whose design is dictated only by the demand for beauty, comfort and an intimacy with gardens, vistas, and the songs of birds. And so, the House of Tomorrow on the Pacific Coast will ever be different from that on the Atlantic Coast, and sometime the manufacturers of building materials will learn this.

PROBLEMS OF TOMORROW

IT BEHOOVES us all to take out time to do a little thinking these days. The fact that Change is not always Progress seems to have escaped many of us, particularly the Reds. When we think conditions have become intolerable our minds turn to some method of changing those conditions. Too often we do not stop to consider whether the change will be progress or a sort of leaping from the frying pan into the fire. Altogether too many of us have an inclination to say to ourselves, "Any old port in a storm." There are ports and ports.

LEOPOLD STOKOWSKI

(Continued from Page 3)

Under his leadership the men play with a polished perfection, a unity of attack, and a brilliant vitality that is breath-taking. Their performance is full of characteristic Stokowski touches, refinements that his restless and inventive mind have worked out. His string choir produces an enormous tone due probably to the seating arrangement, by which all instruments play towards the audience instead of half of them playing to the back of the stage. This great tone is due secondly to an intricate device of dividing the bowing. His woodwinds when playing in unison produce a remarkably rich, organ-like tone, because Stokowski wisely subdues the bassoons—the instruments generally responsible for muddled ensemble. Most characteristic and effective of all is the superb contrapuntal balance maintained through the entire orchestra.

All these things which we have mentioned are true, but they are not the only reasons which have caused such musical giants as Rachmaninoff to say "Philadelphia has the finest orchestra I have ever heard at any time or any place in my whole life. I don't know that I would be exaggerating if I said that it is the finest orchestra the world has ever heard." In accounting for these amazing things about this orchestra it is fair to begin with Leopold Stokowski himself, for it is he who through twenty-four almost continuous years has built this orchestra into a unit of incredible responsiveness. The man's electric temperament, fused as it is with a veritable kaleidoscope of elements, finds its way inevitably into his readings. They are vivid, sensuous, dramatic to the last degree. He seems to search his score, not so much for the key to the composer's intentions, as for new ways of setting forth the dramatic content and the composer's intention. The works of Wagner emerge from his orchestra literally drenched with passion. On the other hand, his transcriptions of the music of Bach stand alone. They are made with restraint and with dignity. Stokowski is a contemporary-minded man and because he is sensitive to those nuances which make our time different from any other time in history, he has a rare ability in discerning the spirit in all music, no matter when written, which makes it vital and understandable to listeners today. He has never accepted anything as finished or completed; there is nothing static about him. Furthermore, music is but one of the many worlds in which he is completely at home; in fact, in the domains of nature and science, as well as mechanics, his interest and knowledge is so advanced that he is welcomed in the laboratories of various institutions in all parts of the world. His extra musical activities give him an understanding of life and a broad viewpoint. He brings to the conductor's stand a greater universality than has perhaps ever been possessed by a conductor. The Los Angeles concerts will be given April 27 and 28 in the Pan-Pacific Auditorium on Beverly Boulevard near Fairfax, a building which is wonderfully suited to these performances. There will be three concerts given in San Francisco. The first on April 29 will be heard in the Opera House and on April 30 and May 1 concerts will be given in the Municipal Auditorium.

Stokowski said to me in a conversation last week, "In our concerts we want to take the audience with us on a journey to those strange and marvelous lands where only great music can take us." With a conductor like Stokowski, and an orchestra like the Philadelphia, there are bound to be results in their performances which are often as near magic as earthmade things can be.

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ANTIQUES

By ALICE R. ROLLINS

A SUNDIAL IN A GARDEN OLD

"Who loves his garden, still his Eden keeps."

THERE is always enchantment in a garden and those of us who live in California, where long sunny days are ours and luxurious growth of plants and flowers add their beauty and color to the enjoyment of outdoor living, are very conscious of its charm. And can anything weave a more enchanting spell over a garden than a sundial—perchance coming from some far off land where it has recorded the passing hours for many, many years!

From prehistoric times man has used various devices for telling time. The sundial was well known to the Romans from the early Imperial days. In England sundials were in general use up to the eighteenth century. Most churches had them and they were considered an indispensable adjunct to a garden. Although modern clocks, watches and bells have superseded this primitive way of measuring the passing hours, there remains a charm and romance about old sundials that appeals to every lover of a garden.

History tells us that the Greeks had a method of telling time by the shadow of a pole set in the ground and it is probable that they learned this from the Babylonians. The Romans knew the sundial as we know it today. Cicero mentions in one of his letters a dial to be put in his garden near the Collegio Romano. One of these Roman dials, hollowed out of a stone, was found near Cleopatra's needle, and today is in the British Museum. Sundials were used in the Oriental countries but these, unlike the European ones, have no legends or mottoes inscribed on them. Many interesting specimens are found with appropriate mottoes in France, Germany, Italy and England.

The vertical type of sundial attached to walls or set up over doors of churches and castles are perhaps not so common. We are more familiar with the flat or horizontal type, set up in gardens. Even a small garden is of more interest when it contains an old brass sundial on a stone pedestal or a vertical dial fastened to the sunniest wall.

One of the oldest dials is at Glamis Castle, Scotland, dated 1600. Mary, Queen of Scots, spent many hours in her garden at Holyrood. A favored spot was near the sundial. We wonder, did the hours pass quickly! Charles I of England was one of the early collectors of sundials. More than one subject who wished to gain a favor found a sundial made an acceptable present. Christopher Wren was another collector of dials. He designed the one on All Souls College at Oxford. In both his poetry and painting, Rossini associates the sundial with the romance of Dante and Beatrice. To Americans there is a very interesting dial at Washington House, Little Brighton, England, the home of George Washington's ancestors. It has a circular slab of sandstone, sixteen inches in diameter which forms the dial, and on it are the letters "R. W." probably the initials of Robert Washington. The Washington coat of arms in a design of stars and stripes, may have furnished the inspiration for our United States national emblem. How many know a sundial design was used on the early American dollar, on the copper cent, and on the paper note of one-third dollar.

In a formal garden a sundial may be made an important architectural feature as in the old gardens of Italy and England. One of the older forms used in European gardens consisted of a vertical dial on each of the four sides of a tall column or post. This type was the forerunner of the town clock and was often found at village crossroads. Many of the simpler forms are still to be found on the south side of old churches above the doors or windows. Most of the brass dials we see today are copied from those of the seventeenth century or later. Many of them take the well-known form of a circular plate marked off with the daylight hours and a triangular shaped piece for the shadow.

Inscriptions on the old dials are quaint in expression and the spelling speaks of the manner in which time has changed in that respect. On a poetical sundial of the seventeenth century made in London, in 1693, we read:

I stand amyddst ye Summer Flowres
To tell ye Passinge of ye Houres
But when Wyntere steals ye Flowres awaye
I only showe ye Passinge Daye.

(Continued on Page 33)



A rare eighteenth century vertical sundial from the St. Francis Art Galleries, Hollywood.

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LACKAWANNA

ON THE RADIO

By LORNA LADD

I'M WONDERING what we writers of radio will have to punch a typewritten guess and editorialize about, and what radioites will have to fuss and fume about, now that CBS has made a definite fact out of the six month's rumor that they were moving into southern California radio territory. The seal and signatures of the powers-at-hand were set to the purchase of KNX, one of Los Angeles' two 50,000 watt stations, by Columbia Broadcasting System last month. The new owners will take over in about sixty days and when they do—halleluiah, what sport there will be in watching the scurrying, hurrying, bustling and rummaging about for almost forgotten eastern contacts just in chance of landing a soft berth on the new setup.

In seriousness, though, it all means big things for Hollywood. It means that the village is the acknowledged runner-up for the radio center of America. NBC already has its architecturally coldly beautiful half-million dollar studios (which they've partially outgrown in three months) here, and when CBS enters active competition this June, it can't and won't be long before New York and its closely guarded possession of the big time radio, will have had more than a dead run for its money. In six months the east will be gasping as far as radio is concerned, and in eighteen months, it will be more or less dead—if not dead, permanently invalided.

And—am I glad! We poor misguided chumps who have stuck stubbornly with Hollywood radio have taken it on the chin, professionally and personally, long enough! The snooty easterners have taken well-aimed socks at us with a Braddock regularity. But revenge is ours! I've watched western radio grow rapidly in spite of everything the east could do since 1929 and that rapidity has been nothing when it comes to the tremendous strides taken during this last year.

But back to the new CBS-KNX hookup! KNX's new studios with very little addition should be capable of handling the present and near future Columbia releases. I rather think KNX's smart owner, Guy Earle and the station's canny Scotchman manager, Naylor Rogers, had something like this sale in mind when they spent their hundreds of thousands to build the new studio on Sunset.

It is not really known at this time, but it is another one of those almost sure-fire rumors that Lew Weiss, present manager of WJR, will return to the coast to take over managerial reins for Mr. Paley, CBS headman. If Mr. Weiss does wend his way back, it will be a God-send to local radio, for he not only knows how tricks are turned out here but he has the added advantage of eastern post-graduate training in how to run a radio station. Lew Weiss, in case you didn't know or don't remember, is the man who made KHJ the big name station it was several years ago. He believes, and acts on the belief, that radio is a business, not a throw-a-lucky-seven sort of a profession.

With the gentlemanly smart Mr. Don Gilman heading NBC out here, and the equally smart and gentlemanly Mr. Weiss bossing CBS, certainly between the two of them they'll tighten and straighten radio affairs on the coast to the place where the rest of the hit-and-miss managers and owners will either have to get in line or take the mother-in-law's favorite seat in a roadster. And, Mr. Gilman and Mr. Weiss will do it, just because it falls in the inevitable line of good business.

Whether or not CBS will pick up its supposed option on KMPC in Beverly Hills remains to be seen. They might, as they certainly have to do something if they want to match NBC's two local outlets, KFI-KECA.

Of course, KHJ and the Don Lee chain will lose CBS affiliations—to no one's particular sorrow—leaving youthful, yachting Tommy Lee holding a paper sack unless there is some truth in the one last rumor that William Randolph Hearst is planning to buy the chain to fill in on the third national network he is evidently hoping to build.

So—there you have it all!

And April 12 is Easter with only one advance notice so far on Easter programs, the Easter benediction of Pope Pius XI, from Vatican City—2:30 a. m., CBS-KHJ-KFRC. The program will include the elevation of the Host, the sounding of silver trumpets, the singing of the Sistine choir, a description of the Papal procession and the benediction which is to be given from the balcony of St. Peter's church.

Lionel Barrymore is playing the most unusual role of his career in Sigmund Romberg's programs broadcast over NBC-KFI-KPO every Monday evening at 6:30. As an entirely new kind of music commentator, he is explaining in everyday language the history and meaning of the music played by the Romberg orchestra. Mr. Barrymore's comments are the kind he might make while listening to music in his own home and the entire entertainment is on a natural rather than a stage basis.

Just in case you've been shying from the Shell Chateau broadcast, Smith Ballew has replaced Al Jolson as master-of-ceremonies on the program each Saturday evening at 6:30, NBC-KFI-KPO.

A vigorous nation-wide Emergency Peace Campaign to mobilize sentiment in America against war and to bring about political and economic changes necessary to remove causes of war throughout the world will be launched over NBC by Mrs. Franklin D. Roosevelt, George Lansbury, noted British Laborite, and Kirby Page, author and lecturer, on Tuesday, April 21, at 7:00 p. m., KFI-KPO.

And that, my fine friends, is that for your April radio shower.



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RUNNING FIRE

By MARK DANIELS, A.I.A.

PUSSYFOOTING

WHILE NOT so recent as "boondoggling", "pussyfooting" has become such a widespread national habit that it should be defined. It is not, as some practitioners claim, tempering the wind to the shorn lamb. Nor is it just being quiet for fear of waking the baby. Neither is it lying, in the true sense of that noble word. It is a sort of grinding the tenderloin before serving, saying "unh-huh" when you mean "yes", shaking the head when you mean "no" and answering a definite question with, "Well, yes and no." Pussyfooters have favorite phrases such as, "Oh, now, I wouldn't do that," "I wonder if we can't find some other way," "Of course, we must always consider his age," and "You really have to admit that he is awfully good to his mother."

Some of the evil results of pussyfooting are puerile legislation, retention of weaklings in office, crocodile tears, suicide and a plethora of criminal paroles. I could say a lot more, all truth, but it might hurt some one and, of course, "Now, I wouldn't do that."

SIMPLICITY

I SHALL always envy the medieval man his direct simplicity. He went to the point of things. If he wanted something he did not beat about the bush but reached out and, usually, got it. If he had a pain in his head he did not start at his toes and, by a process of elimination, finally arrive at the inescapable conclusion that he actually had a pain in his head. He started right out doing something to his head, if it was only to hold it under a pump. In the same way did he approach the problem of exercise for the man of enforced sedentary habits. Usually that sort of a person is afflicted with chair-itis. He is forced by the character of his occupation, say such as editing, to sit at a desk or stand at another, neither of which postures is calculated to liven the liver or limber the loins.

So what did our man of medieval and early renaissance times do? He invented an exercising chair. In that chair he could bounce up and down until he had a warm glow in his kidneys that would give him a sense of being alive from the neck down until he could dash off two pages and a caption. Then he would start bouncing again.

I shall envy the medieval man the possession of such a chair until my dying day, if I live that long.

THE ADVANTAGE OF HILLS

SAN FRANCISCO is built on hills. For seventy-five years her inhabitants have been devising one way or another to prove that living on hills has many advantages. Now has come to light one reason why streets that run up and down are easier to navigate than those that are on level land. It is this way.

If someone asks you where Bullock & Jones' store is all you have to say is that it is Stockton and a half up Post street or Powell and a half down Post street. Obviously you could not give such a simple, clear and direct instruction as to the location of any shop in a city with level streets. Sloane's is Kearny and a half up Post street and so on.

It works perfectly, or it did until one man who had lingered in the Fairmont cocktail bar until long after dark, was found at 2 a. m. pacing the west side of Powell street between Sutter and Bush streets, looking for the Family Club. Oh, well, nothing is perfect.

ON AGAIN, OFF AGAIN, WREN AGAIN

SIR CHRISTOPHER WREN was born February 25, 1723. If he had lived until the present day there are many who might reasonably say, "How in the world could he do so much work in such a short time?" Some of the minor works of Sir Christopher were Mary-le-Bow, or Mary le Bonne or Marlybone (which ever way you wish it), Temple Bar, St. Stephen's, Walbrook, the Royal Observatory and Hampton Court Palace; also Drury Lane theater and Marlborough House, Pall Mall.

During February there were many dinners in honor of his birthday and toasts with the Wren accent were the order of the day. From the pen of William Hickey, of the *London Express* comes this enlightening jingle:

"Sir Christopher Wren
Said I'm going to dine with some men;
If anyone calls
Say I'm designing St. Paul's."

But Mr. Hickey finally crawls out of the shell hole of his own digging by the aid of these added notes: "He was a great town planner; if his post-fire scheme for London had not been thwarted by smug, bourgeois 'utilitarians,' there would be fewer traffic jams today. For building St. Paul's Cathedral and fifty-two city churches, few of which seem likely to be left undemolished by 'utilitarian' dignitaries of today, Wren received three hundred pounds."

That's the point. From the standpoint of remuneration the profession of architecture, when honorably practiced, hasn't changed in 213 years.

A PERMANENT JOB

MANY many years ago, when the Pacific Club and the Union Club of San Francisco united in a shotgun marriage, there arose the question of proper and appropriate servants for the newly created Pacific Union Club. Economically, but not socially, among these desiderata is a discreet and industrious janitor. No amount of meticulous care can forever prevent the occasional unpremeditated dropping of the long ash from a Corona, upon priceless carpets.

The choice of just the proper person to trail the founders and organizers of transcontinental railroads with an ash tray was finally accomplished, and the man, whose name is now lost in the limbo of that volcano wherein eternally burns the asbestos remains of all who have not built a railroad or robbed a bank, was hired. Most unexpectedly he started at once to work, and continued to work for a period of forty years or more.

The janitor did not feel the passing years because he was working all the time. Many of the members, or at least those who had survived the strain of wealth during that long period, felt that he had about proved his loyalty to the club. So they called a meeting and decided to reward his faithful services by retiring him on full pay for the rest of his life.

When this decision had been reached they called the janitor in and, with hearts palpitating with love and Benedictine, they told him of their determined generosity. Forty years or more of faithful service unequivocally deserved the reward of life pension. Yes, yes. Puff, puff. Nod, nod.

To the dignified and solemn announcement the janitor replied, "I will not accept any such gratuity. I would not think of such a thing. Gentlemen, let me remind you that when I came to work here you gave me your solemn word that I was to have a permanent job. I hold you to your word."

It is reported that the day before the janitor died he was emptying ashes from the furnace pit.

BUTTON, BUTTON

I LIKE to read those short articles by Robert Littell. I even go to the extreme of spending ten cents, now and then, for a copy of Mr. Moley's *Today*, just to read Littell's page. Mr. Littell has, or rather I like to believe that he has, a whimsical turn of mind. Of course, he might get bitter and sarcastic at times, I don't know. I hope not, but if he does you will not find him in *Today*. Anyone would have to have a sense of humor to continue writing for that journal.

In a recent article on buttons I thought I detected a faint outcropping of pathos. It was about buttons and how they started as the innocent housing for a clam, or a mussel, or an abalone or some otherwise helpful bivalve. Mr. Littell tried to pass it off in a nonchalant way but deep down between the lines there was a strong note of sadness. No other feeling could be got from the sad reference to the popping of buttons from the dear old shirt when it gets into the hands of the laundryman. Those dear old buttons that have held the bosoms of our shirts tightly closed against the wintry blasts until, failing with age they are popped forever from their protective hold, and we men linger on coughing over the memory of our buttons.

Yes, Mr. Littell, you did not say it in so many words, but I think I caught your undertone of sadness for I, myself, once had a button.

SOCIAL FEVER

IN NEARLY all cases of human ailment there are three indicators that doctors examine first, the pulse, the temperature and the tongue. When society gets as sick as it is these days, the head of some sort of social clinic should find a way to take its temperature, its pulse and look at its tongue. Perhaps there are no thermometers that run that high and I am sure that an examination of the social tongue would show that it is not coated, but plated.

In the same way that a temperature or high pulse indicates danger to the health of the individual patient, there are unmistakable indications of impending spasms in the social system. One of the most significant of these symptoms is talk about changing political boundaries. Not that these changes should be avoided. An amputation is sometimes the best remedy, but a desire for a change of boundaries is a symptom of deep discontent somewhere. Always does an agitated geography go hand in hand with restlessness amongst the people.

WANTED, A PIECE OF GROUND

DEATH holds no terrors for me. My burning bunions have cried out for the touch of "good earth" for lo these many years. With nothing to walk upon except concrete, asphalt, marble and linoleum the memory of the spring of earth under foot is slowly fading. But, ah, to follow a plow. That would be Nirvana.

And so it nearly proved to be for Farmer J. R. Brown near Marysville. Last July, according to the announcement of the Farm Credit Administration, farmer Brown lost his wallet containing $130.00 while plowing his fields. The other day he plowed them up. To quote the Farm Credit Administration report, "Farmer Brown can't complain about his bills being cut in half (in plowing them up) because the value of the dollar has already suffered the same fate." Anyhow, here is another proof of the reward of industry. I'm going out to see if I can't borrow a plow.



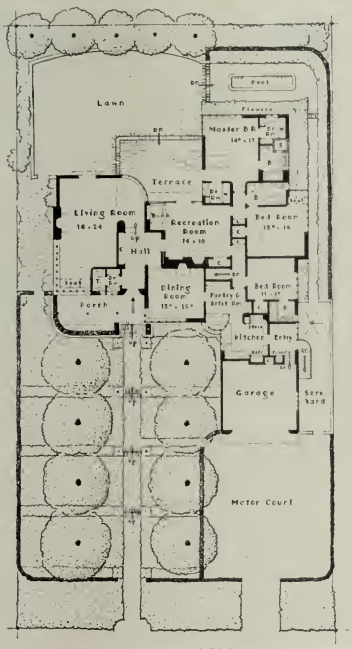
Photograph by Wm. Clarke

Lights and shadows
under the pergola

Roland Coate, architect



Photograph by Westwood Village Studio



Photographs by Dick Whittington



THE HOUSE OF NEW IDEAS

Los Angeles, California

H. ROY KELLEY, ARCHITECT

KATHERINE BASHFORD, LANDSCAPE ARCHITECT

A STUDY of many of the so-called model homes will reveal that they are very cold and inclined to be too extreme. As most model homes are built to sell, they must, of necessity, be planned to appeal to the greatest number of people. This calls for conservatism in design and with more attention to equipment and gadgets which speculator builders insist is the greatest aid in selling a house. A couple hundred dollars worth of gadgets and tricky effects, useful though they may be, will often cause the sale of a poorly designed and constructed dwelling.

In a study of this House of Ideas it is at once noticeable that the plan and design have been approached in a refreshing, original manner. No attempt has been made to conform to any traditional styles. Likewise there was no fixed idea of designing what we call the *modern* home. Here is a house that is livable, comfortable and as charming as any of the popular traditional types.

Convenience, livability, orientation, prevailing winds and outlook have been carefully considered in the placing and relationship of the rooms. Important too is the fact that the window areas have been concentrated so as to avoid having too many scattered windows and too little wall space for the placing and grouping of furniture.

Perhaps one of the reasons for the freedom of expression and absence of style prejudices lies in the fact that the architect was given carte blanche to design the house for the *Woman's Home Companion*. In order that the house be finished and open for inspection on March 15th it was necessary to carry on its construction under a mammoth canvas tent. Compared to the usual one hundred and twenty days for construction of a house of similar size, this one was completed in forty-seven days. It rained during much of this time but the use of twenty-four hour quick drying cement for the foundation and dry lumber for framing allowed the work to proceed on a twenty-four hour schedule.

The lot faces northwest and the house is a few feet above street level and orientated so that many of the rooms will get both morning and afternoon sun, and all of the rooms have an outlook to the gardens or hills beyond.

Simple design marks the exterior, with white plastered walls, large simply divided metal sash and a roof of heavy shingles. The porch columns are light steel members and there is very little architectural wood trim or detail. The entrance door is a simple flush type with a metal-edged glass opening. Shelter is provided by the light weight semi-cantilevered porch roof. In the rear opening off the master bedroom and the recreation room is a brick paved terrace, protected from the strong ocean winds and affording the maximum enjoyment of an outdoor living room.

In the living room general lighting is accomplished by a continuous light around the room above the window heads which throws a soft light on the ceiling, indirectly lighting the whole room. More brilliant localized light for reading is provided by a glass panel over the built-in seat. The colors in this room are mahogany browns, dusty blue and egg shell with accents of lemon yellow and plum. Egg shell broadloom carpet extends to the walls and curtains are filmy gold beige silk gauze with a silver-white lateral stripe. The furniture is light fruitwood, pickled pine and walnut.

The recreation room faces the garden with large windows on the southeast adjoining a wall of translucent glass brick, which admits light but gives privacy to the corner bunk, which can be separated from the room by a curtain on a concealed track. The fireplace is flanked by cupboards which provide space for books, magazines, games, etc. All these doors are concealed in the wood paneling of the room, which is a light natural finish. The recessed bar is lacquered in red and boasts its own refrigerator. The game table is fruitwood and the chairs are upholstered in rough textured tans and browns. Dark red linoleum covers the floor, and two of the walls are covered in grass cloth, an interesting textured weave in natural shade. The large chairs before the fireplace are brown welted in eggshell white. Artificial lighting is provided by two fixtures set in flush with the plaster ceiling, throwing a direct light on the card or game tables while concealing the rays from the eyes. Additional light is provided by a glass panel over the bunk and by lamps for which plenty of outlets are provided in all of the rooms.









The master bedroom is reached through a short hall off the recreation room and also opens through a French door onto the terrace. A woman's dressing alcove adjacent to the bathroom is equipped with built-in dressing table, shelves, cabinets and mirrors. In another corner of the room the man of the house has his own wardrobe with sliding doors, shelves and built-in mirror. The walls of all bathrooms are surfaced with Carrara glass and have linoleum floors. Colors are a combination of hyacinth pink and platinum with a platinum gray broadloom carpet, gray satin chaise longue. The furniture is deep reddish walnut tones, showing redwood burl veneers. Curtains are shell pink mousseline with Venetian blinds of the same color.

In the second bedroom is an interesting arrangement of corner windows with a spacious and comfortable window seat. The walls of this blue and white modern bedroom are covered with the popular Federal design wallpaper. The furniture is lacquered white and blue bird's-eye maple; chair and floor lamp are white satin; lamps in blue and white crystal; the glass curtains are a delicate azure blue mousseline.

A third bedroom is arranged so that it may be used either as a guest room or as a maid's room.

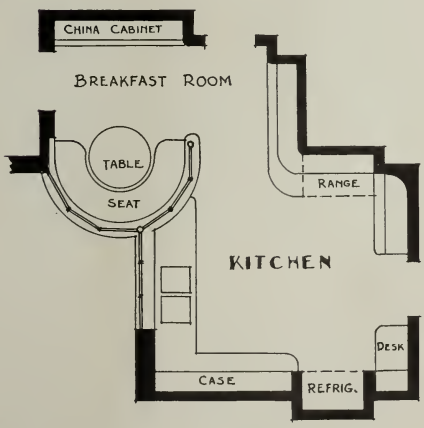
The kitchen and breakfast nook are combined in a way that should prove extremely popular with a unique plan affording the dining nook complete privacy. The interior half of the bowed window is of opaque glass, forming a decorative screen around the built-in leather-covered seat of blue and white surrounding a round metal table. The pantry end of this nook contains cabinets for china, glass, linen and silver. In one corner of the kitchen is a radio and a writing desk for "keeping accounts" and menu making. The refrigerator fits into a niche with ample air circulation around and above. All metal cabinets and drawers are finished in white with monel metal sink, drainboards and counter tops and a monel metal dishwasher. The ceiling is azure blue, giving a sense of outdoor spaciousness and the lights are sunk flush with the ceiling. The latest model of gas cooking range is installed and likewise the very latest of cooking utensils and electric cooking aids. The floor is covered with linoleum. Incidentally here is one kitchen that is a "right-hand" kitchen. The detailed floor plan shows how very workable and efficient it is.

The laundry and service porch, as in most California houses, are combined and the most modern type of laundry equipment has been installed. The entry opens to a service yard which in turn is reached through the motor court. In a small basement off the bedroom hall is storage space, a gas storage type water heater and a gas warm air furnace.



Stove:	American Stove Co.'s Magic Chef
Refrigerator:	General Electric Co.
Dishwasher:	Thor Washing Machine Co.
Electric Mixer:	American Wholesale Co.
Linoleum:	Armstrong Linoleum Co.
Pyrex Ware:	Corning Glass Co.
Silver Ware:	Oneida Community, Ltd.
Dinner Ware:	Cavitt-Shaw Co.
Glass Ware:	Fostoria Glass Co.
Mirro Aluminum Ware:	Aluminum Goods Co.
Toastmaster:	Waters-Centers Co.
Sunbeam Mixer:	American Wholesale Co.
Radio:	General Electric Co.





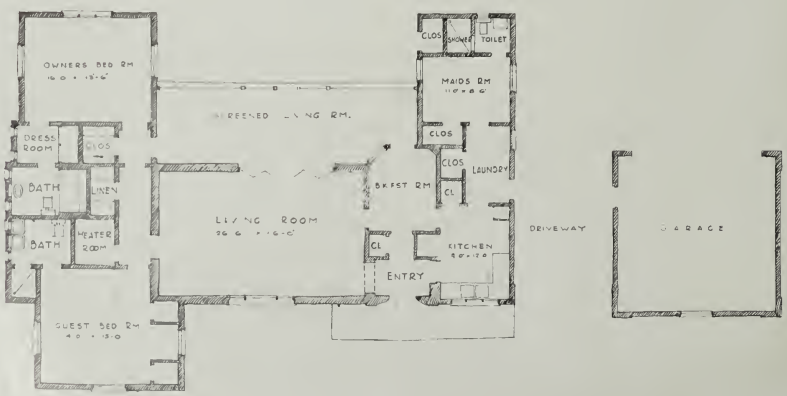




Photographs by Stephen Willard

LAS PALMAS DEMONSTRATION HOME — PALM SPRINGS, CALIFORNIA

Similar in scale and treatment to the Walker house, illustrated in the January 1936 issue, Architect Earl T. Heitschmidt and his Palm Springs office in charge of Charles O. Matcham have given a distinctiveness to this model home on the desert. Planned to take full advantage of the view and the desert climate, the simplicity of line and color and successful use of materials produce a restrained modern character which harmonizes with the desert atmosphere.













Semi-fireproof and in complete accordance with the earthquake ordinances, hollow cement building tile walls are reinforced with concrete studs from footing to bondbeam. This provides security and assures ventilation.

The stone tile walls are gray-white with a dado trim of dirty pink. Plastered exterior walls are a light powder green to blend with the darker green glaze of the smooth shingle tile. Green is also used for wood trim and steel sash.

The interior studios of Bullock's have cooperated with the owner, Mr. Alvah F. Hicks, prominent Palm Springs realtor, in furnishing the house in colorful settings and complete equipment. The large living room opens off a small entrance hall—walls are a light, lemon green and the furniture is modern and French provincial. A corner fireplace with its grouping of comfortable chairs, coffee table and reading lamp offers solace when desert nights grow cold. One of the bedrooms is furnished in the modern trend with blue, yellow and gray predominating with wall paper and accessories harmonizing. One of the most successful and certainly popular features of the house is a wide enclosed porch or outside living room with its bright Chinese Chippendale furniture and its view of the desert and far hills to the south. A very effective light-lessening shade is used in this outside living room, which removes glare but admits air. The kitchen is large and efficiently arranged with all the latest ideas of equipment and design. On account of the extreme heat and cold of the desert a system of heating by gas and ventilating has been installed.



RESIDENCE OF MR. AND MRS. G. B. MILLS

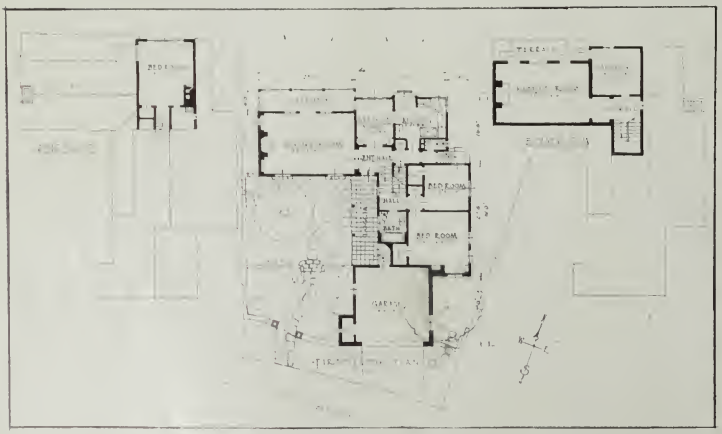
Oakland, California

MILLER AND WARNECKE, A. I. A., ARCHITECTS

Awarded First Prize in a competition sponsored by the Alameda County Chapter of the American Institute of Architects and given First Honorable Mention in 1935 by Better Homes in America.

In a picturesque setting among the pines high up in the Piedmont Hills, the architects have chosen the popular California-Colonial style for this prize-winning home. A combination of white-washed brick veneer, redwood board and batting and white cement plaster with a natural brown cedar roof gives a happy color harmony.

Photographs by Waters & Hainlin





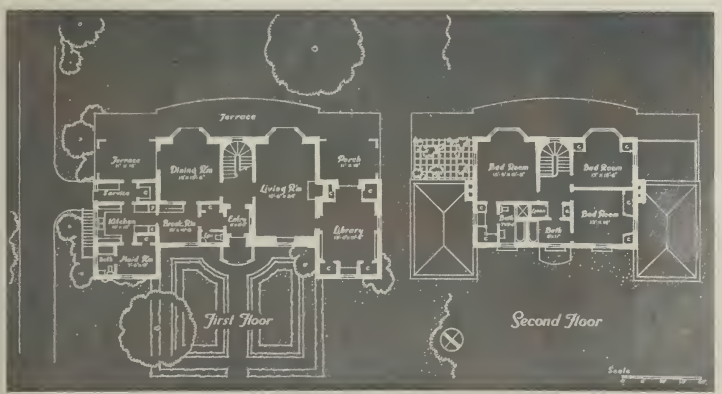


Georgian in California

Edgar Bissantz - Architect

He who turns to the architecture of England and America during the Eighteenth Century, and adheres to its simplicity and dignified proportions, is sure to achieve a sound house, free from the vagaries of fashion.

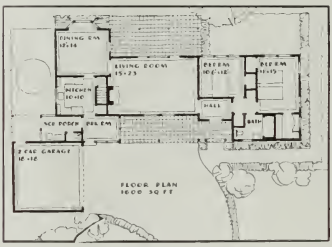
Imported "romantic" styles, alien to the temperament of most Americans, are obsolete with the change of current fads. Modern architecture, with all its promise of more significant building, becomes obsolete with the development of new materials and mechanical processes. But the fine domestic quality of buildings of this type seems to meet an ever recurring need in the lives of our people, for it carries on the stream of American tradition, harmonizes easily with our possessions, and is above all practical in arrangement of plan.





MAKING THE SMALL HOUSE MORE SPACIOUS

A small house containing sixteen hundred square feet. Wood frame and horizontal siding with shake roof and wood trellis. Eugene D. Weston, A. I. A., architect.



THE SMALL HOUSE SERIES

Unquestionably the greatest number of housing units to be erected during this and next year will be under $10,000. The most popular range will be between $4,000 and $6,000. As a house of more than the latter amount is considered too expensive for eighty per cent of American families, there is need for more accurate information concerning the problems of designing the small house of today. The editors therefore plan to conduct this series on the subject of the SMALL HOUSE, drawing upon experts in each field and with the hope that the information will be useful to home builders, architects and contractors. We shall be happy if you will write us concerning any of the articles in this series or if you have any questions which we may be able to answer.

TO FOLLOW:

Kitchens for the Small House
Windows for the Small House
Roofs for the Small House
Floors for the Small House
Heating the Small House
Common Errors in Estimating the Cost of the Small House

ALL HOUSES that are not large are not necessarily small. The smallness of the house is often a matter of opinion. It is also a matter of comparison. Measured by the scale of Buckingham Palace, St. James' is small. The house that is here under discussion is what may be considered the smallest practical house for a family of three to live in. That means the cutting down of rooms to the least common denominator—two bedrooms, one bath room, two closets, one living room, one dining space, one kitchen, one small kitchen porch and a garage for one car. Approximate dimensions of these rooms would be living room 16′ by 24′, dining alcove 10′ by 12′, bed room 12′ by 14′, bath room and closets 10′ by 12′, hall 8′ by 8′, kitchen 10′ by 14′, kitchen porch 5′ by 10′, or about 1200 square feet of net living area, all dimensions being inside. Add to this 200 square feet for a one car garage and the result is about the very smallest house that will accommodate a family of three with any degree of comfort.

How to arrange this house so that it will be as spacious as possible and perhaps look a little more spacious than it is, is the problem.

It is axiomatic that the more a given area is cut up, the smaller it appears. This is particularly true in the case of the small house. Everything, furniture, partitions, ceiling heights, windows, that reduce the length of vistas have a tendency to shrink the apparent size of the interior of the house. Furniture should not be grouped so as to divide the rooms into two distinct sections. For that reason it is wise to use as much built in furniture as possible. These elements then become part of the structure, leaving more clear space in the middle portions of the rooms. Built in book cases, dressers, tables have led to modern furniture designed to take on the character of the room.

Whenever possible partitions should be eliminated. By this is not meant the old fashioned arched opening between the hall and living room but the separate dining room should be left for larger structures. In the small house a dining space that is an ell off the living room lends its space to that room. Most modern small houses, in the west particularly, are now planned in this way.

The entrance to the living room should be at a point where the first view into the room is along the vista of maximum length. The more windows there are, within reasonable limits, the more spacious will the room appear to be, particularly when the window cut up has its maximum dimension horizontal. Narrow doors invariably give the impression of a cramped interior. A three foot or even a two foot ten inch door, always looks generous. Floors and floor coverings in monotones create the impression of more expanse than is received from multicolored patterns, unless the patterns are very small. The new linoleum floor coverings in gun metal and powder blue shades with narrow marquetry borders are particularly effective. Ceiling heights are very important. The constant demand upon the architect and the contractor to get the price of the house considerably below the cost, is resulting in a lowering of the ceiling to a point where one instinctively stoops on entering the room. No living room ceiling should ever be lower than nine feet above the floor, preferably nine feet six inches. Bed rooms may be eight feet, preferably eight feet six inches.



BASIL RATHBONE

One of Hollywood's Gentleman Villains



WHEN Basil Rathbone was born at Johannesburg, South Africa, one wonders if the elder Rathbone, a mining engineer, may not have placed the new acquisition under a microscope and coolly surveyed the various surfaces with some scientific calculation. Undoubtedly, he concluded that he'd become the proud possessor of a valuable diamond, if yet in the raw. One can picture him enthusiastically washing and polishing the diamond—and perhaps adding a dash or two of talcum powder.

But Mr. Rathbone soon decided that the young diamond in the rough needed more subtle polishing, and the boy was sent to school in England, together with a younger brother and sister. Further plans that he go on to Oxford or Cambridge were altered by the lad's determined ambition for a stage career. He did not wish to postpone the long apprenticeship.

So Basil Rathbone became a devoted theatergoer, through the stage door, in 1912. A cousin, Sir Frank Benson, fortunately happening to be a Shakespearean impresario, started the young man off on the right footlights. He provided a debut at Ipswich, after which Rathbone toured the United States and returned to Stratford-on-Avon for a season at the Shakespeare Memorial Theater.

The War now broke into the actor's prospering career. He enlisted, rose to a Lieutenancy, and was decorated with a Military Cross.

Again at Stratford, in 1919, Rathbone was portraying "Romeo" when Constance Collier saw his performance and engaged him to play "Peter Ibbetson" in London. He next appeared with Mrs. Patrick Campbell in "George Sand." Gilbert Miller, the American impresario, sponsored his Broadway debut opposite Doris Keane in "The Czarina," in 1922. He later appeared with Eva Le Gallienne in "Hannele," and, not long ago, with Katherine Cornell on a road tour in "Candida," "Romeo and Juliet," and "The Barretts of Wimpole Street."

Among Rathbone's other recent plays have been "The Captive," "The Command to Love," "The Swan," "East of Suez," and "R.U.R." He made a silent picture, "The Masked Bride," with Mae Murray, and in 1929 returned to Hollywood to play opposite Norma Shearer in "The Last of Mrs. Cheyney," her first talking picture.

Since returning from the Cornell tour, this eminent actor has been featured in a number of Hollywood's outstanding pictures. He played Mr. Murdstone in "David Copperfield," Greta Garbo's husband in "Anna Karenina," and Pontius Pilate in "The Last Days of Pompeii." Three of his latest pictures are "Captain Blood," "A Feather in Her Hat" and "Kind Lady." He is now playing the role of Tybalt in Metro-Goldwyn-Mayer's film of "Romeo and Juliet."



A garden in Marin County. Helen Van Pelt, landscape architect

THE EAVESDROPPER

By MARK DANIELS

I STOPPED at an old stone seat beneath the outstretched branches of an aged oak and settled back into a gentle hollow in the huge trunk. The lily pool mirrored the image of a golden thuya that glowed in the light of a full midnight moon. The crickets had cased their instruments, the chorus of frogs in the stream below had died with the last ecstatic song of a lone cicada. The ventriloqual call of the owl on the dead branch of a distant pine had brought his wife to sleep beside him. Perhaps I, too, dozed.

It began as a faint murmur, like the breathing of a broad river or the hum of a steadfast stone. The moon rose majestically. The night air tiptoed past the roses.

"Spring draws near. My topmost cones are swelling."

"It may be spring in the upper air but it has not reached us here below. We Daphnes still await the caress of awakening Columbine."

"Our stately Fir says that the rains, long given to our garden, ride the southern winds to lift the white blankets from the sleeping Hemlocks in the mountains."

"Old Deodar will miss the winds if they stay too long with the northern rains."

"Cypress deodora, if you please. But I am not really old although a joint cracks now and then. I need exercise. There is nothing like swaying in the wind to start the sap flowing."

"Are there many winds in India, whence you came?"

"Aye, young Cypress, many. Strong and friendly."

"It is good for a Cypress to play with winds like that. Just growing is sometimes dull."

"If you Italian Cypress would shed your leaves as we Poplars do you would find life more interesting."

"Magnolia does not shed hare, yet she is happy."

"I have brother Magnolias that do and they are no more happy than I, except when it is very cold."

"What is the secret of your happiness, my dear Magnolia, if a weeping Willow may ask?"

"Life is so full. The winter rains roll softly down my broad, smooth leaves. Spring finds me washed clean and hrings her butterflies to my opening huds. The summer winds sway my glabrous foliage to flash invitations to the bees and set the sun at hide and seek with shadows where the mocking bird rides full-throated."

"Pooh, Magnolia and her mocking bird. In England we Lehanons welcome the raven and the rook."

"In the Carolinas we are proud to hear it said that a garden is incomplete without a Magnolia and a mocking bird."

"Personally, I love the humming hird best. His light caress stirs me with haunting memories of far off France."

"I am surprised to hear such a confession from a Lilac bush. Are there no guardian trees in the gardens of France?"

"Oh, yes, indeed. In the south Auricaria guards us perhaps too well, for he offers little to either hird or bee. He is not like our beloved Sequoia."

"How long has mighty Sequoia heen in this garden?"

"We five Pines were brought here forty years ago and he was here at that time. He has hardly changed a hranch since then."

"I was the first acorn dropped upon these gentle slopes. My sprouts grew in the long shadows of our great guardian."

"Sequoia and old Oak stood alone on this hill when I and my sister Yew were placed, fifty years ago, to mark this entrance to the garden."

"From acorn to oak, for three centuries Sequoia's shadow has protected me from drought and heat, and today we all know comfort as he stands between us and the hotter suns."

"How long, great guardian, have you been here? But perhaps Sequoia considers my question personal?"

"Did I hear my name?"

"Azalea asks how old you are."

"And she feels that her question may have offended you."

"Forgive me, my dear Azalea, I dozed. I did not hear."

"I did not ask how old you are, great Sequoia; I wouldn't do that, although I should love to know. I only inquired how long you had been in this garden."

"'Twould amount to the same thing. Well, well, let me see. What century is this?"

"Why do you ask, dear guardian?"

"The passing years leave little record with me. I have no period of nakedness to calendar the passing years. I doze and another decade has flown. I find it difficult to keep track of the centuries, but I do remember the year of the crucifixion and, some time later, the years of the crusades."

"Were you here when our Laurel wreaths crowned the heroes of the Greeks?"

"Yes, but I was not more than twice as tall as you Laurels are today."

"Have you any brothers in the Pyrenees, great Sequoia?"

"A few, little Mugho, lately taken there."

"What do you mean, 'lately,' you to whom time means nothing?"

"Within a century or so. They are now probably no higher than my first knee."

"It is very difficult to grow fast or big in the Alps or Pyrenees. We Mughos never try it."

"Yet you have brother Pines in other parts of the world who grow tall, some not far from my brother Sequoias."

"Yes, that is true. Our family is terribly scattered."

"Those who grow slowest live longest, little brother. Witness the Pines of Rome."

"Will cousin Yew add a testimonial to the merit of slow growth?"

"Right-o. Robin Hood made his first bow from a branch cut from my father."

"Does father Yew still thrive?"

"Quite, quite. He is in Staines, where I was cut from him, you know."

"To me, Sequoia, do you think his father Yew really saw King John sign the Magna Charta?"

"Yes, little Tenyosho, he saw King John surrounded by the scowling barons. The winds that hore the eagles to my crown told me so, for I was then well along in treehood. Your aged father saw many things, didn't he, youngster?"

"Right-o, quite. The Normans, the War of Roses, Elizabeth and all that sort of thing, you know."

"If a modest fern may say so, none of you can trace your ancestry back as far as Ginkgo can."

"I don't think that even he can trace back as far as these Cycads that grow in my Linden's summer shade."

"Perhaps not. Yet the records of the rocks show Gingko and Cycad together before man came."

"How does a little Lichen know so much?"

"Oh, I know my rocks. But tell me, Gingko, did your father see a big chart, too?"

"Of a sort, little Lichen. My honorable father saw the passing of Genghis Khan, the Mings and the Mongols, in the flowery valley of the Min.

(Continued on Page 35)



A portrait of D. H. Lawrence by Knud Merrild which has been recently purchased by a large private collection in Los Angeles.

BOOKS

By EDWIN TURNBLADH

LITERARY controversy swept about D. H. Lawrence during a life which ended in 1930. But there was never any doubt of the poetry that was so major a characteristic of the man. Whatever he thought, whatever you think, we are each held to "feeling the shadows like a blind man reading." These poems are taken from "The Collected Poems of D. H. Lawrence," published in London in 1928—

Grey Evening

When you went, how was it you carried with you
My missal book of fine, flamboyant Hours?
My book of turrets and of red-thorn bowers,
And skies of gold, and ladies in bright tissue?

Now underneath a blue-grey twilight, heaped
Beyond the withering snow of the shorn fields
Stands rubble of stunted houses; all is reaped
And trodden that the happy summer yields.

Now lamps like yellow echoes glimmer among
The shadowy stubble of the under-dusk;
As farther off the scythe of night is swung
Ripe little stars come rolling from their husk.

And all the earth is gone into a dust
Of greyness mingled with a fume of gold,
Timeless as branching lichens, pale as must,
Since all the sky has withered and gone cold.

And so I sit and scan the book of grey,
Feeling the shadows like a blind man reading,
All fearful lest I find the last words bleeding:
Nay, take this weary Book of Hours away.

Twilight

Darkness comes out of the earth
And swallows dip into the pallor of the west;
From the hay comes the clamour of children's mirth;
Wanes the old palimpsest.

The night-stock oozes scent,
And a moon-blue moth goes flittering by:
All that the worldly day has meant
Wastes like a lie.

The children have forsaken their play;
A single star in a veil of light
Glimmers: litter of day
Is gone from sight.

SPRING FEVER

Unjust Reviews While Pursuing a Golf Ball

"Graphic Methods for Presenting Business Statistics," by J. R. Riggleman. The most graphic method I'd seen was "Third Reminder—Please!"

"Getting Acquainted with Minerals," by George L. English. After reading this book you'll know minerals like nobody's bismuth.

"Your Face Is Your Future," by H. Rubenstein. If that's the case, when a woman peers into a mirror maybe she finds that the only part of her future which looks shiny is her nose.

"Let the Child Draw," by V. D. Perrine. All right, all right—but not on our wallpaper.

"How to Reduce Your Income Taxes Legitimately," by H. Satterlee. Well, I suppose we ought to try the legitimate way first.

"Past and Present Facts About Money in the United States," by Paul Bakewell, Jr. But you won't find the answer to our main question—where's all the money hiding?

"1001 Sandwiches," by F. A. Cowles. Now how will we ever be able to know what we're eating in a sandwich?

"Tennis for Teachers," by H. I. Driver. Why don't they take up canoeing instead? They're good at wielding a paddle, as I remember.

"After Roosevelt," by G. H. Spence. After Roosevelt.

"Borah of Idaho," by Claudius Johnson. Borahsome.

"Vitamins in Theory and Practice," by L. Harris. I've never seen a vitamin practicing, but they must do it in order to perform so well.

"What's Next in Europe," by Sir Arthur Willert. This should be one of the year's best sellers. I imagine even God would like to know.

Thoughts While Looking Out the Window

Every time I see the name of Elizabeth Carfrae, author of "Town Girl," it looks like Carfare to me. . . . With Admiral Byrd away so much of the time finding material for books like "Discovery," Mrs. Byrd must reflect that "a Byrd in the hand is worth two on the ice" . . . No one can say Maysie Greig doesn't preach the buoyant spirit. She has two books out this season—"I Lost My Heart," but "I'll Get Over It."

"The Way to a Man's Heart"

—a short story in titles—

"Young Wife," by Wallace Irwin.

"Ordeal by Hunger," by George R. Stewart, Jr.—or "Why Do Men Suffer?" by Leslie D. Weatherhead.

"The Joy of Cooking," by Irma S. Rombauer—
"Without Grease," by Frank R. Kent.
"Greater Love," by John Rathbone Oliver.

Brief Neighborhood News Item

"Common Sense Bridge," by C. Russell.
"Argumentation," by Pellegrini.
"They Seldom Speak," by Leland Hall.

For Your Spring Garden

Hardy perennials—Faith Baldwin, Walter B. Pitkin, John Erskine.

Medicinal herb—Herbert Hoover.

Daffodil—Ogden Nash.

Bitterbark—Al Smith.

Thornless cactus—Upton Sinclair.

"Ain't We Got Fun?"

"Swimming is Fun," by Sanderson Smith.

"Fun With Electricity," by A. F. Collins.

"There is Fun in Geometry," by L. Kasper.

Literary Names and How to Pronounce Them

Gertrude Stein—like "wine," only more befuddling.

W. Somerset Maugham—like a Hollywood movie star's acquired British pronounciation of "charm."

Bertrand Russell—forget about the final "l". Philosopher Russell says you need not worry about it.

Gilbert K. Chesterton—accent on the "chest," although he's pretty large all over.

Richard Halliburton—the "Hall" is pronounced like "tall," as in "tall stories."

"When Japan Goes to War," by O. Tanin and E. Yohan

—an earnest review—

Seems I can recall from my childhood days,
While I o'er my porridge was bent,
Father, deep dunking a morsel of toast,
Read—"War Looms in the Orient!"

And once when our minister came to dine,
At the seventh helping of peas
He poised his knife like an omnious sign—
"Lord, have mercy on the Japanese!"

What did our valedictorian vaunt,
As vehemence shook her fair frame?
But Russia's got something the Japanese want—
They're considering taking same.

I wonder if Roosevelt couldn't implore
The Russians and Japanese
To declare their old bloomin' looming war,
So we people can have some peace?

And Geneva a social note could write,
Before we lose all our patience—
"Of course we'll confer, but go on and fight,
Cordially, the League of Nations."

MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region.

Abbreviations used are:

H—Hardy H-H—Half-hardy T—Tender
E—Evergreen D—Deciduous A—Annual
P—Perennial B—Blooming second season from seed

SHRUBS—April

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Cantua buxifolia	H.-H. E.	4′	cerise and orange	some shade	garden	Cuttings in spring under glass.	Half-climbing shrub; liable to red spider.
Ceanothus thyrsiflorus (Wild Lilac)	H. E.	12′	misty blue	sun	light, well drained	Seed or soft wood cuttings in spring; mature wood in fall in frame.	Is a drought resistant native of California.
Cytisus fragrans (Genista fragrans) (Broom)	H. E.	6′	bright yellow	sun	any well drained	Seed; cuttings in early spring; layering.	Good for dry banks where soil is poor. Flowers are fragrant.
Diervilla florida (Weigelia rosea) (Weigelia)	H. D.	6′	pink to deep rose	part shade	garden	Easily by cuttings in Feb.; suckers and seed in spring.	Slender, branching shrub.
Fabiana imbricata	H. E.	8′	white	sun or part shade	garden, well drained	Cuttings in fall.	Prune heavily after blooming.
Hypericum moserianum (Gold Flower)	H. E.	2′	golden yellow	sun or part shade	light, warm garden	Seed, suckers, or cuttings in spring.	Plant in masses in border or as potted specimen.
Kerria japonica florepleno (Globe Flower) (Japanese Yellow Rose)	H. D.	7′	golden yellow double	part shade	good, well drained	Cuttings; layers; root divisions; suckers in late fall.	Has ornamental green stems.
Leptospermum laevigatum (Australian Tea Tree)	H. E.	16′	white	sun or part shade	good	Seeds; cuttings of young wood in summer in ⅔ leaf mold, ⅓ sand.	May be pruned. Good for windbreaks and hedges; is drought resistant.
Tamarix hispida aestivalis (Tamarix)	H. D.	10′	pink, lavender	sun	sandy	Fine seeds, cover lightly; green wood cuttings in February.	Will grow anywhere; likes moisture. Slender growth.
Spiraea sp. (Bridal Wreath)	H. D.	6′	white, pink, crimson	sun or part shade	any moderately moist	Woody or green wood cuttings under glass.	Used in borders or as specimens.

TREES—April

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Cercis canadensis (American Red-bud)	H. D.	30′	rose	will grow in shade	rich and sandy, with loam and moisture	Seed in spring or green wood cuttings.	Is of rapid growth. Transplant while young.
Cercis occidentalis (Western Red-bud)	H. D.	15′	rose	sun	as above	Same as above.	Foliage is a good green. May bloom in March.
Paulownia tomentosa (P. imperialis) (Empress Tree)	H. D.	40′	pale lilac	sun but sheltered	light deep	Seed in spring, soaked in hot water.	Flowers in long, fragrant panicles, leaves large, heart-shaped.
Pittosporum undulatum (Victorian Box)	H. E.	25′	cream	sun	garden	Seed sown in winter or early spring.	Tall hedge, wind-break, or specimen. Flowers fragrant.
Umbellularia californica (California Laurel)	H. E.	50′	yellowish green	part shade	moist garden	Seed.	Leaves are aromatic. Native of mountain stream sides. Fine shaped tree.
Pyrus Halliana (Hall crab-apple)	H. D.	18′	deep rose	sun or part shade	garden	Grafted.	Variety Parkmanii is double-flowered form.
Pyrus ioensis (Prairie crab-apple)	H. D.	30′	tinted pink	sun or part shade	garden	Grafted.	Bechtel's crab is double-flowered form.
Fremontia californica and F. mexicana (Flannel Bush)	H. E.	15′	deep golden yellow	sun	well drained	Hard to propagate; best to buy young plants.	Native of desert slopes; grows well on hillside and is drouth tolerant.
Cornus alba sibirica (Coral Dogwood)	H. E.	15′	coral red branches, white flowers	part shade	damp but well drained	Best to buy plants.	Does better when shaded from hot sun by high trees.
Crataegus oxycantha (English Hawthorne)	H. D.	20′	white	best blooms in shade	rich, loamy limestone is best	Seed in fall.	Does best under high trees. Good for hedges, topiary work, specimen.

FLOWERS—April

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Alyssum saxatile (Basket of Gold) (Citrina)	H. P.	10″	pale yellow golden yellow	sun or light shade	light	Divide during dormant season.	Keep on the dry side.
Anchusa myosotidiflora	H. P.	15″	blue	shade	rich, well drained	Seeds or divisions.	Is completely dormant in season.
Dimorphotheca Eklonis	H. P.	3′	white with blue center	sun	light, well drained	Seeds sown in summer, plants set out in March.	Keep on dry side. Cut back to 12″ after flowering.
Helianthemum in variety (Sun Rose)	H. P.	8″	white, pink, rose, yellow, orange, red	full sun	light, on dry side	Cuttings in fall.	Trim lightly after blooming. Good evergreen ground cover or wall plant.
Hemerocallis Thunbergii (Lemon Lily)	H. P.	2½′	lemon yellow	sun or light shade	garden	Divide clumps in fall.	Daintiest and sweetest smelling of day lilies.
Iris ochreleuca (Stately Iris)	H. P.	3½′	white with yellow blotches	sun	rich, light	Set clumps in fall; divide in July.	Good used with early delphinium.
Iris germanica San Gabriel	H. P.	4′	medium blue	sun	garden	Divide and set after flowering.	Tall, branching flower stalks.
Linum (Prairie Flax) Austriacum Narbonses Lewisii	H. P.	2′	light blue to deep blue	sun	light garden	Seed in spring for bloom a year later.	Keep on dry side.
Myosotis in variety	T. P.	10″	pale and deep blue	part shade or shade	moist garden	Sow seed in July, set plants in fall for spring bloom.	Self sows if ground is not disturbed.
Papaver nudicaule (Iceland Poppy)	H.-H. P.	12″	white, yellow, apricot, orange	light shade	light with humus, and well drained	Sow seed in early fall, set plants in late fall or early spring.	Does well in full sun if in deep rich loam.
Scilla nutans (English Blue-bell) S. campanulata, var. excelsa	Bulb	12″	lilac blue	light or full shade	well drained	Plant bulbs in September or October—3 times the depth of bulb.	Plant in quantity for effect. The variety has large flowers.

VINES—April

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Chorizema cordatum	H. P.	10′	reddish orange	sun or part shade	sandy	Seeds; green wood cuttings.	Good on embankments.
Clematis paniculata	H. D.	50′	white	sun	good garden	Seeds.	Needs severe winter pruning.
Lathyrus splendens (Campo Pea)	H.-H. P.	6′	red	sun	leaf mold	Seeds.	Showy fence cover. Native of San Diego County.
Clytostoma callistegioides (Bignonia violacea)	H. P.	50′	lavender	sun or light shade	garden loam	Cuttings.	Good on pillars, pergolas and high trellises.
Wisteria floribunda grandiflora (Japanese Wisteria)	H. D.	50′	violet	sun	garden	Layers; cuttings; grafts.	Give plenty of water in blooming season.



Pittosporum undulatum trees furnished by Roy F. Wilcox & Co. at the "House of New Ideas" in Westwood Hills. Katherine Bashford, landscape artist. H. Roy Kelley, architect.

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Announcement of

NATIONAL HOME SHOW
LOS ANGELES

April 24-May 10

The National Home Show will be held in the Building Material Exhibit, located in the Architects' Building, Los Angeles, according to word from Austin L. Black, Western Director, Exhibit Section, of the Federal Housing Administration.

The Building Material Exhibit forms a suitable background for the Government's elaborate educational material, Mr. Black finds, and it is equipped to carry on after the Show and crystallize the enthusiasm and special impetus into practical help for the home builder.

The F. H. A. will provide two carloads of educational material, costing some $75,000 to construct—an exact duplicate of the new 1936 F. H. A. exhibit at the San Diego Exposition.

A staff of experts will be on hand throughout the entire Show, to answer questions pertaining to every phase of housing. Exhibitors will have expert representatives constantly at their displays to answer all questions.

The National Home Show is planned to be a real housing institute, where the spending of a few hours will save days of time for present and prospective property owners. Admission will be free.

William Satterwhite is managing director of the Show, Elizaheth Clifford assistant director, and Clifford Chaffee, exhibit director.



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THE AMATEUR BOTANIST



Lupine, primose and tidytips are some of the wild flowers to look for this month.

LAST month we were just started on some of the conifers, or cone bearers. Every now and then the trained botanist hits upon a sensible name. Conifers isn't a bad one. Well, a blind hog occasionally will find an acorn.

The conifers are in the classification of gymnosperms, plants with naked seeds. Think of gymnasium, and be patient. Some deference must be paid to the systematists. They all start out with the gymnosperms when they get through worrying the algae, mosses and ferns, so I guess we had better follow the same order.

Last month I pointed out one distinguishing feature of the spruces and firs, namely the direction of growth of the cones. Of the naked seeded trees I have mentioned four: pines, larches, spruces and firs. There are a lot more, many of which would be of interest only to a termite, or perhaps, another gymnosperm. But there is one group that we all have an interest in, the cedars.

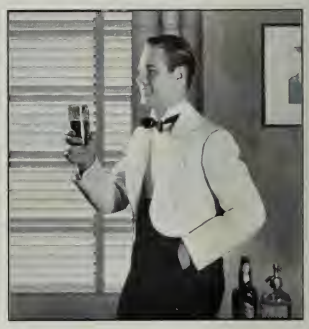
Contrary to common conception the species comprises only three true cedars, the Deodar, the Atlas or Atlantic cedar, and the cedar of Lebanon. The Deodar is a native of the Himalayas, as was definitely proven by Mr. Kipling in his "Under the Deodars." Anyone who has driven out Wilshire Boulevard, in Los Angeles, to the sea, knows what Deodars look like. Anyone who has not taken this drive should do so. The Deodars grow to a height of one hundred feet or more, have spreading branches that cannot make up their minds whether to be horizontal or pendulous, and are usually bluish gray in color. Their needles are one to two inches long and the cones are three to five inches long, rounded at the tips.

The Atlas, or Atlantic cedar is the true Christmas tree, no matter what anyone else thinks. Its foliage is often more glaucous than that of the Deodar and the needles, or leaves, are shorter, seldom over an inch long. The cones also are shorter and often concave at the tip. They are indigenous to Algeria and the Atlas mountains in North Africa.

The cedar of Lebanon is a grand old tree when it gets grown up, which takes several hundred years. There are some plants, like the philodendron, that you can almost see growing, but not old Lebanon, but if you want to see how dignified and impressive he can be, take a run over to the Holy Land. He grows to a greater height than do the other two. At maturity his great branches spread like a solid blanket, casting dark shadows across the venerable trunk. He is a native of Asia Minor and Syria where are the mountains that bear his name. Some will claim that he was named after the mountains but that is foolish. There are all kinds of mountains but only one cedar of Lebanon.

With about eighty varieties of pines, twenty of which are native in California, the task of learning to discriminate between them is difficult, but with only three true cedars even I got the hang of them within a year.

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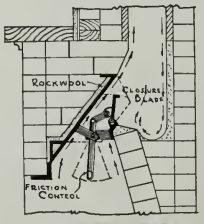
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SPRING COMES AND BRINGS THE FLOWERS

California's Wildflowers

CALIFORNIA claims a greater variety of wild flowers, plants and shrubs than any other state in the Union, but here as elsewhere the annual display varies with the seasons. If Nature is chary with the rains, then the flowers sulk and refuse to bloom. Last year all the hillsides flaunted their appreciation of generous showers and deligted visitors from many climes. This year the very scarcity of bloom arouses the interest of the genuine flower lover who is prepared to wander far afield to satisfy his love of beauty.

Since the middle of March the flowers of the Santa Maria and Santa Barbara regions have blazoned their varied charms and, because of the late rains, will continue to grow and blossom throughout April and into May. A number of the native flowers are annuals, propagate from seeds of the past season and are easily grown in a home garden. Because of their readiness to respond to slight attention seeds have been sown in various sections, particularly along the highway between Santa Maria and Los Alamos, and these flowers are now flourishing in blues, yellows, pinks and lavender. In the town of Santa Maria all the vacant lots have been planted to wild flowers or, as Frank McCoy of the famous flower embowered Santa Maria Inn suggests, "native flowers".

Kern County has not issued invitations to the wild flower festival this year, but the Bulletins state many flowers will he in blossom during April, but not in the profusion of last year. A trip from Los Angeles to Bakersfield, thence across the Cuyama Valley to Santa Maria will disclose acres of flowers. From Santa Maria to Santa Barbara over San Marcos Pass, and back to Los Angeles through the Ojai Valley offers a drive of delightful variety. Gold, rose and purple glow in the fields and lowlands while the hillsides flame with poppies. Lupine in blue, lavender and yellow, foxglove, snap dragon, tidy tips, paint brush, evening primrose, coreopsis, brodiaea, buttercup, mariposa lily, and the owl clover in richest rose-purple, all weave their beauties into banners of delight.

In April, May and even into June the varied fields of San Diego County invite inspection. The coastal as well as the mountainous areas provide gorgeous spectacles. Miss Kate Sessions, who knows all plants, wild and domesticated, states the flowers will he late but as fine as last year. She suggests the very individual flower shows are to be seen in the interior, along the roads leading to Ramona, Laguna and Palomar Mountains, and to Escondido. Miss Sessions also suggests a trip to Ensenada, Lower California, over the new paved highway, where the coast blossoms will be conspicuously fine.

A profusion of matilija poppies should add interest to the drive to Hemet and San Jacinto when a visit is made to the Ramona Pageant, April 18-19 and 25-26, also May 2-3. The hlue shrubby variety of wild lilac and the manzanita in fine bloom should he found climbing the slopes of San Jacinto, blue and red penstemons, the low growing white gillias, and hlue wooly curls enliven the fields along the highways.

At San Bernardino the very extensive grounds of the Court House have been converted into marvels of heauty. The slopes and the flat heds display every color and kind of spring flower, tulips, stock, snap dragon, poppies of every strain, and all intensified hy a low planting so that color waves in the breeze and creeps along the ground. In one bed the haby hlue-eyes peep hetween each stalk of other growth, while on another side and slope pansies lift their faces to the sun. All beautiful hevond compare.

A knowledge of the value of the native plants is growing and many small gardens, as well as large estates, are introducing the native flowers. Club women are interested and members of the Women's Cluh of Westwood Hills have sponsored the planting of waste fields with wild flower seeds. California hoasts of two Wisteria Fetes, one at Sierra Madre in March, and one on the Banning estate at Wilmington, where the giant plant is in full bloom during the latter part of March and through April. The latter plant was brought from Japan nearly forty years ago by one of the Bannings and is described as one of the finest growths of the species in the state.

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BEFORE



When this house was first completed in that grand era of fast and furious building no one could say that it was not today nor tomorrow's house. However, its fundamental plan and style were taken from periods which no longer afforded the proper background for social and economical development as we know it today. Situated on a hilltop overlooking Hollywood it has a commanding view of the city.



Somehow it seems too bad that in the transformation the clay tile roof had to be omitted. It is the one colorful note that seems so appropriate to the architecture of California. But the elimination of the numberless many sized windows on all four walls is a relief. In the remodeling the architect has added more usable floor space, and rearrangement of the rooms and windows enabled the decorator to bring the same note of modernity to the interior as is accomplished with the exterior.

AFTER

Photographs by W. P. Woodcock



THE GLORIOUS 20's BITES THE DUST



The dining room finished in light tones has walls covered with Japanese grass cloth of cream color laid in checkers, a beige colored rug and cafe-au-lait lacquered table. The chairs are upholstered in black and white imported zebra cloth. Lights are concealed along the base of the mirrors.



In the living room the same soft colors are used. Beige colored rug and walls covered with Japanese grass cloth. The circular table has a mirror top and the leopard pillows lend another touch of the jungle. These two rooms were designed and executed by Paul Frankl, interior decorator.



No home is complete these days without a rumpus room. This one has a decidedly nautical flavor being long and narrow like a ship, with ship lamps hanging over the fireplace and curtains of fish net with rope trimmings. The open fireplace plus the bar at the far end fulfills the demands of modern hospitality.



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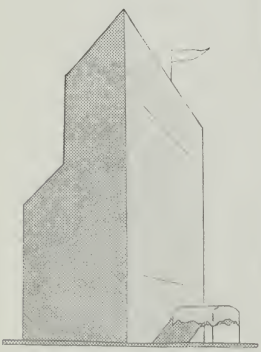
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All roads lead to Mexico City in May. Old and young, gay and grave, seek the pleasures of the Tournament of Flowers and the Fair.

THE SPRING FLOWER TOURNAMENT OF MEXICO

IN A land long associated with flowers and fiestas a Spring Tournament is the natural sequence. And Mexico, never a niggard in her entertainments, allots five days, May 2 to 6, to beauty and gay amusement in the great capitol city. Linked with the parades of flowers, the dancing and the music is a typical Mexican Fair. Chapultepec Park is the locale of the Fair and here will center the rural folk from all the country round. Each district has an artist of note and many minor craftsmen, all with examples of their art for display, and frequently disclosing the processes of production. Since no country can claim a greater variety of artisans this exhibition will hold interest and charm, offering many fine things, rarely if ever found in the shops and markets.

The native Indians of Mexico are resourceful beyond belief and frequently have talent that is scarcely short of genius. These Indians not only know form and color to an astounding degree but understand music and create harmonies in sound as well as color. They are true artists in working when, where and as they please, and no amount of persuasion will induce the repetition of a design more than twice. To make a dozen things alike is unthinkable, there is no entertainment in such work, and an Indian thinks too much of his art to allow it to bore him. These artists frequently take their design from the history of the race, using emblems or characters, indicating historical facts or legends. Whether the craft he weaving, pottery or woodwork a border of some prehistoric design or of flowers usually indicates the village or section from which the artist comes.

The announced program for the Tournament and Fair includes events dear to the soul of all Mexicans. The first day provides a Rancho del Charro, which is the Mexican rodeo, in the morning and in the afternoon a Bullfight by the best "toreros." The Queen is crowned, May 4, at the National Stadium, and in the evening she holds a reception at the Palace of Fine Arts, when the award of the Golden Rose is made for the best poem, and the award of the Golden Baton for the best music. May 5 is always a great day in Mexico and this date has been chosen for the great parade of decorated floats and maskers, following Avenue Juarez, Paseo de la Reforma and Chapultepec Park. One particularly interesting event of this last day is the Indian Relay Torch Race, from the Hill of the Star, "Purification of the Fire," an old Aztec Indian rite. A grand masquerade ball at the Palace of Fine Arts closes the festival. Throughout the fiesta the senoritas wear the costumes of the Spanish dancers, or are garbed in the China Pohlana, as they enter the battle of flowers especially arranged for the China Pohlanas and the Charros (Mexican cowboys).

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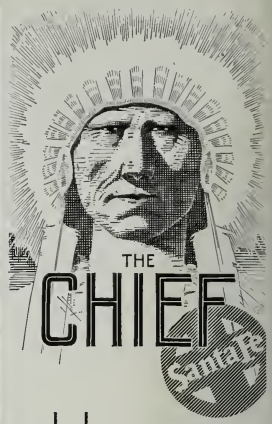
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ANTIQUES

(Continued from Page 9)

Another reads:

Take head how your houres are made.
My houres are made of sun and shade.

One of cheerful declaration found on a dial dated 1709 is this:

I show sunny tyme.

On Martha Washington's dial at Fredericksburg is inscribed:

When you find
You're behind
Time is kind—
Never mind!

On an old English dial known as the Leap Year Dial is this inscription:

Listen to my simple rhyme
Telling hapless maids the time
How each February three years fled
Women all may ask to wed.

In addition to the quaint inscriptions on sundials, are interesting bits of engraved designs. Perhaps the most common of all is that of the sun with rays of light streaming out, with a face engraved within the circle. Others show scrolls and geometrical ornamentation. One is fortunate to find an old dial with the maker's name and the place where it was made.

For present day use the pedestal forms an important part of the sundial and the design should be in keeping with the architecture of the house and garden. Pedestals generally are made of artificial stone and the designs range from ancient Roman to New England Colonial. Some of these are works of art. Nothing can be more charming as a garden ornament than an old sundial, properly mounted.

INTERIORS

(Continued from Page 7)

that is new. This furniture is made from mahogany only and the effect is achieved by a recently discovered process controlled by one firm.

One of the interesting style notes gleaned from recent exhibitions was the use of chintz in formal rooms as well as informal rooms. To be sure, the chintz employed was of exceptional design but with such a splendid array of really handsome patterns, in most desirable colors, this fabric offers possibilities for good interior treatments at much less expense than some other kinds would entail.

Speaking about drapery materials reminds me that I saw a new material for the purpose that was extraordinary on more than one count. The fabric so closely resembles damask that it takes a pretty close inspection to reveal that it is something else. It has luster and body, beautiful colors and designs and yet it is only $2.95 a yard, regular drapery width. The fabric is Sea Island cotton. Really—if you are considering new hangings, it would pay to investigate this material.

And, when it comes to getting something very handsome and effective that will wear indefinitely, imagine the bargain a hand-blocked natural linen would be at 59c a yard. It doesn't seem possible, but one store had a limited stock of such linens—from Russia. The patterns and the colors were pleasing, too, and the width 50 inches.

Really, in this day and age of inexpensively smart materials and designs, it is easy to make the old or new home pert and perk, pleasing to the eye in lightness of color and swank not to mention the ever-necessary "livableness".

WE ARE proud to have been selected to furnish TRANSIT MIXED CONCRETE on the "House of New Ideas," sponsored by The Woman's Home Companion in Westwood. We also wish to express our congratulations to H. Roy Kelley, architect, on his work in designing such an outstanding home.

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SIENNA TRAVERTINE, Saint Genieve Golden Veined and Botticino marbles were used on the fireplace hearth and facings in the "House of New Ideas" sponsored by the Woman's Home Companion at 11166 Sunset Blvd., Los Angeles. H. Roy Kelley, architect; A. W. Zimmerla, general contractor.

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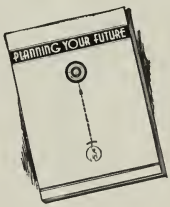
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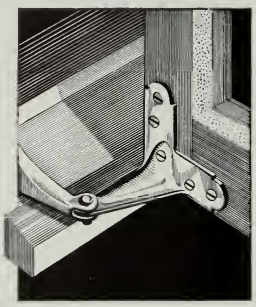
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NEW PRODUCTS AND PRACTICES

THESE new Win-Dor hinges for wood casement windows are designed to extend the sash four inches away from the frame when the casement is opened. The object of this extension is to permit space for easily cleaning the outside surface of the glass from the inside of the room.



Another advantage is that when the window is opened in summer and the utmost ventilation is desired, the sash acts as a baffle for breezes, deflecting this air into the room on both sides of the window.

The hinge is strongly made of steel and is designed to reinforce the corners of the sash. Twelve square feet of metal-bearing surface gives this added strength. It is the loose pin type with bronze bushings.

IN cooperation with specialists at the Mellon Institute of Industrial Research, the Vermont Marble Company has been conducting for several years a scientific study of the properties and uses of marble. Hitherto, only the surface of the stone has been available for artistic utilization, but recent investigations by the Vermont Marble Company have resulted in a method of revealing the internal structure. Only certain marbles are suitable and they must be selected and cut in accordance with specifications derived from crystallographic studies. This scientifically selected and specially processed marble has been titled "Lumar."

Because it provides beauty and light in entirely new form, "Lumar" may be regarded as a novel luminous architectural element of wide application.

The product is obtainable in a wide range of colors and types, and through the translucent stone the internal coloring may be brought out in every degree from a dull warm glow to a brilliant radiance. Window panels comparable to the stained glass in architectural use are among the types available.

Copies of a report giving a full account of this research accomplishment will be supplied, gratis, to architects, engineers, and other interested specialists upon direct request to the Mellon Institute, Pittsburgh, Pennsylvania.

A PROBLEM which has offered considerable difficulty to architects and builders is that of attaching screens to metal casement windows. The Marvel Casement Screen Company of Brooklyn has recently introduced a new screen, completely with a light frame of its own, which attaches directly to the casement frame by means of a patented clip. Screen and frame are made of rolled steel, and can be obtained in a variety of finishes, such as stainless steel, japaned, or lacquered in various colors to harmonize with the decorative scheme.

Ever since the general introduction of the steel casement window the problem of screening has been one of considerable difficulty. Many types of screens have been tried, such as roll screens, sliding screens, and others which were hinged directly to the sash. However, all of these required special tools for attachment, and were not always satisfactory in operation, since the mechanism was delicately adjusted and easily damaged.

The new screen of the Marvel Casement Screen Company can be put on in a few minutes by any handy-man without the use of tools. The clip is the secret of the simple installation of this new device. Made of spring steel, it is permanently attached to the screen frame.

The screens for a casement window of normal dimensions come in four units, each with its own frame and hinged screen panel. This style of design permits easy access to the control handle and lock of the casement window without opening more than a small part of the screened area. The screens are made in sizes to fit all standard dimensions of casement sash. They are particularly suited for use in large apartment houses, hospitals, offices, and public buildings.

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H. Roy Kelley, Architect
Katherine Bashford, Landscape Architect
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"Airco Electric Welding Products." This new catalog is obtainable upon request to the Air Reduction Sales Company, Lincoln Building, New York City.

The new Frigidaire with the Meter-Miser is described in a booklet from General Motors. It is reported that the device will save from 75c to $1.50 in operating costs each month.

An entirely new line of cabinet showers is announced in a Price List catalog received from the Henry Weis Manufacturing Company, Inc., of Elkhart, Indiana. A number of distinct advances in construction are specified.

A copy of a catalog entitled, "Air Conditioning Registers and Grilles," may be secured upon request to the Hart & Cooley Manufacturing Company, 61 West Kinzie Street, Chicago. The booklet contains much technical information of considerable value to the air conditioning engineer. Charts and forms are included which simplify the selection of the proper type and size of grille.

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THE EAVESDROPPER

(Continued from Page 24)

My uncle guards the Shinto temple in Tokio where the Bonze speaks celestial words to my cousins of the Duck's Foot."

"Why do Ginkgos no longer grow in forests without the aid of man?"

"Though favorites of heaven, in nature we are a vanishing race. Even in Japan we grow not without man's aid."

"Why is it so hard to grow fast in Japan?"

"What a question for a Eucalyptus to ask! I have heard it said that your tribe boasts it can grow anywhere."

"We don't like snow. Still I don't see why you can't grow fast in Japan. I'll bet I could."

"How do you grow fast, tall brother?"

"I'll tell you, old Juniper. You point your toes out and, when you get well set, you just push hard on your roots."

"I can well believe that. Your roots have all but pushed us Roses out of our bed."

"Well, a chap has to grow. Now in Australia there is plenty of room for everyone."

"Would you tell a Rose Tree if there would be room for you if you went back? Whisper, if you want to."

"For two dry leaves I'd drop a branch on you."

"Stop quarreling, you two. Think of what I endure. The woodpeckers have half filled me with my own acorns."

"Does it sting when they get into your cambium?"

"They don't often get there but you can be glad they don't like Juniper berries. If they did they would make berry pudding out of you in no time. However, for the past two hundred years or so they have found my hardened bark a bit discouraging."

"I'll trade my Pine borers for your woodpeckers, any time. Last year I pumped sap to the wounds those borers gave me until I ran a temperature for a month."

"Can't you people on the hill keep quiet for another week or so? Down here in the canyon we would like to finish our winter sleep."

"Those Sycamores have had so many songs written about them that they think they are preferred public characters."

"If they were up on this hill they would be chattering with us in half leaf. Here I am in full bloom and my half brother, white Daphne, is in the canyon below still in green bud."

"Quiet, little ones, quiet. Lebanon moves to his matins."

"Hush." Sequoia commands. "Hush."

"Hush." "Sh—sh—sh." "Sh—sh—." "Sh—."

With the last faint rustle of the leaves above me I arose and went in the house.

NEW DATA ON CONCRETE HOUSES

NEW developments in concrete housing construction will be discussed by Mr. E. W. Dienhart, prominent housing authority, at a series of meetings sponsored by the Portland Cement Association. Mr. Dienhart has been closely identified with nation-wide study of modern construction practices whereby the concrete residence may now be had at moderate cost.

Architects, as well as builders and real estate developers, are invited to attend these meetings to be held at 7:30 evenings on the following schedule:

April 21, Los Angeles, Rooms 2, 3, 4, Chamber of Commerce Bldg.
April 22, San Bernardino, California Hotel
April 23, Bakersfield, Padre Hotel
April 28, Tucson, Santa Rita Hotel
April 29, Phoenix, Westward Ho Hotel
May 1, San Diego, San Diego Hotel



THE HOUSE OF NEW IDEAS

H. Roy Kelley, Architect
Katherine Bashford, Landscape Architect

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Recreation Room in Basement of Home of Mr. and Mrs. R. F. LeMou, Piedmont Pines, Oakland, California.
Architect, Frederick L. Confer, Berkeley • Contractor, F. W. Confer, Berkeley

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MAY, 1936

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EDGAR BISSANTZ, ARCHITECT

(See Page 29)

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5-36

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Editorial

A RECENT item by Merryle Rukyser informs us that in the United States there are 21,000,000 houses wired for electricity. That would be nearly three houses for every man, woman and child in Holland.

Mr. Rukyser goes on to say that there are 25,000,000 automobiles, 10,000,000 washing machines, 10,000,000 vacuum cleaners and 22,500,000 radios. He does not tell us how many bridge tables, phonographs and empty gin bottles there are in the country, but it is safe to say that if there were fewer of these, including autos and radios, there would be more houses.

There is no doubt that American high pressure salesmanship has resulted in thousands of people purchasing things they could neither afford nor needed. This practice of spending beyond our resources, fostered and encouraged by the very concerns that suffered most when the collapse came, was no small factor in the debacle of 1930 and '31. That the practice is returning is equally as certain as the fact that it is postponing, for many families, the day when they can build their own homes.

THE $5,000 HOUSE

THE elusiveness of the $5,000 is not entirely the fault of the architect or the builder. $5,000 houses, pretty good ones, have been, and still can be built. The reason that we don't get them is that the owner wants everything from a radio to a gyroscope thrown in. A pair of suspenders can be added to a suit of clothes without bankrupting the tailor but we do not ask him to throw in a dinner jacket and a couple of overcoats with every suit of clothes. It is just as reasonable to ask an architect who has planned a $5,000, two bedroom house, to throw in oak plank floors, slate roof, marble mantel, steel sash, thermostatic temperature control, tiled bath rooms and a two car garage.

Most of the trouble lies at the door of the client. If he will reconcile himself to a straightforward five room house that can be built for $5,000 he can get it. But usually when he gets his plans he begins to ask for just a tiny breakfast room that gets the morning sun, a nice little dormer window so he can use the attic space, a few more feet on the kitchen porch so it will become a real laundry and a concreted basement against the time when he can support a wine cellar. And, of course, he must have a rumpus room.

The last issue of *Architectural Forum* has eighty-five houses that have been built in the United States for $5,000 or less. Most of them are in the east where building is more costly than it is in California. So, it can be done. But no architect of today can perform miracles. The age of miracles was about 1900 years ago.

Some architects can plan with more skill than others but none of them can squeeze eight rooms into a minimum sized five room house nor equip that five room house with all the myriad gadgets, from automatic tooth brushes to invisible ray alarm systems, that are on the market today.

BUY WESTERN

THE countries of Europe have taught us the value of patronizing home industry. There would seem to be little need to emphasize the economic importance of such action, but great publications periodically repeat the admonition. Today many papers are trumpeting the slogan BUY AMERICAN.

It is a noble and patriotic slogan, but it does not go far enough. BUY LOCAL AMERICAN would be more to the point.

Habits are hard to shake off and the mail order catalog is a habit, often a bad one. It is of record that a certain great lumber company cut timber and sawed it into lumber in the northwest, shipped it to Kansas City and then sold it in California with their famous name on it, at a greater profit than they could make by selling it direct from their northwestern mills. That is a bad habit.

There are several very large manufacturing concerns on the Pacific coast who manufacture products that are in every respect as good as the products of their eastern competitors but through the medium of national advertising the easterners are making the going hard for those men who have pinned their faith on the future of the west. To such courageous men it will be cheering news to read the following quotation from the New York representative of CALIFORNIA ARTS AND ARCHITECTURE: "Two of the principals of a mid-west manufacturing concern visited the West Coast for the first time and expressed amazement at the undeveloped possibilities and now realize that they cannot reach the western trade with their national advertising."

THE BUILDING BOOM

FROM Reno, Nevada, comes word that one hundred and sixty-nine houses are under construction there. Up and down the coast various cities and towns echo to the sound of the hammer and saw. We are not on the verge of a great building boom; we are in it, perhaps the greatest of all time.

The estimate that 50,000 houses will be built in the western states during the year 1936 is low. This year will probably see more than 100,000 houses built in Washington, Oregon, California, Nevada, Utah and Arizona. Let us hope that they will not be food for the termites or fuel for the firebugs.

CALIFORNIA ARTS & ARCHITECTURE

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

PAGEANTRY vests the slopes of Mt. Tamalpais in romance each Spring when the San Francisco Bay district answers the invitation to see the Mountain Play. Tradition rules that the dramatic event be given the third Sunday in May, and this twenty-third presentation is offered, May 17.

THE MISSION PAGEANT at San Fernando, under new management, proposes to outline a new and authentic history of the mission, aided by the little theater and various play groups of the Valley. The dates are June 26-27. The fiesta is arranged to finance restoration work at the Mission, and is sponsored by the Junior Chamber of Commerce, James W. Binda, president.

PIONEER DAYS at El Monte, May 22-23-24, include a historical parade, featuring six bands, with the Pasadena Junior College band leading.

GOLDEN JUBILEE is celebrated, May 1-5, at Corona and presents a pageant, "The Golden Circle," in which the cast of 400 portray the history of Corona, written by Mrs. Janet Williams Gould.

THE WELSH EISTEDDFOD is held in Los Angeles, May 22-23, bringing to many thousands of Welshmen two days of music, poetry, literature and art. The Eisteddfod was organized 1500 years ago to create an interest in the arts, and during the meeting the men and women will present in competition their songs, poetry and dances. Belmont High School is the center of the festival.

NEEDLEWORK GUILD of America, founded in 1885, holds the National Convention at San Francisco, opening May 21. The original Guild was organized in London to express a personal interest in the poor and for the contribution of two new garments to those in need. The feature of the convention is "How best to promote the original purposes of the organization." San Francisco ranks third in America in the donation of garments, having supplied 38,004.

FESTIVAL OF THE ALLIED ARTS of Southern California, May 4-29, is again held in Los Angeles to afford young artists an opportunity to compete in their various fields. There are contests in music, painting, sculpture, writing, drama, and the dance.

WOMEN'S CITY CLUB of Los Angeles holds a benefit bridge-luncheon at the Chancellor Hotel, May 13. Mrs. Henry M. Willis is general chairman.

AMERICAN FRIENDS SERVICE committee, Mrs. Elizabeth McManus, assistant chairman, meets at Trinity Auditorium, Los Angeles, May 12.

CALIFORNIA AVOCADO SHOW is held, May 5-9, at Whittier, West Hadley Street. The Progress Club sponsors these annual exhibitions and announces the entry of numerous community and ranch displays as well as hundreds of individual plate displays, revealing the many varieties of this sub-tropical fruit. Prizes and ribbon awards for the most outstanding exhibitions in each class.

MODERN SCHOOL OF GAS COOKERY will give lectures on cooking and new recipes at the Granada Theater, 115 N. Market St., Inglewood, May 15 and 22; at the Balboa Theater, 8713 S. Vermont Ave., Los Angeles, May 12 and 19, at 1:30 p.m.

GOOD MANNERS for Girls in Business, including correct clothes, makeup and manners will be presented by Elizabeth Gregg MacGibbon at Bullock's in Los Angeles the week of May 18.

BULLOCK'S, Los Angeles, announce May 9, 10:30 a.m., a book review by Mrs. Jack Valley; May 11, 2:00 p.m. diet reducing lecture by Hazel Blair Dodd; May 12, 11:00 a.m. contract bridge bidding (admission charge); 2:00 p.m. supervised contract bridge play, conducted by J. Gordon Allard (admission charge); 2:00 p.m. and 3:00 p.m. Olvera Puppeteers for children; May 15, 2:00 p.m. cooking class by Katherine Kitchener.

COLONIAL DAYS, an exhibit of Early American furniture at Bullock's in Los Angeles, May 1 to 16, is a comprehensive display of the home life and simple living of our forefathers.

FINANCIAL COMMENT

By CARLETON A. CURTIS

THE security markets have slumped quite badly, starting the day after the Chief Executive made the opening speech at his re-election campaign at Baltimore. It is interesting to quote the reaction of a New England Business Service to this speech:

"In his Baltimore speech President Roosevelt gave the country fair warning as to the character of his second term, if any. It will be characterized by 'social pioneering'. While not precisely defining the term, the context of the speech, taken in conjunction with the sort of measures sponsored by the White House during the past three years, made the meaning reasonably clear.

"What is meant is continued experiments in social and economic legislation having as their general objective the taking of income and wealth from those in the higher income groups and the distributing of it among those in the lower groups. We may fairly assume that a special object of attack will be income derived from ownership of property.

"The President's attitude in the past has shown a spirit of unfriendliness toward profits and the profit maker—the business enterpriser—as though the making of a profit over and above an ordinary wage were an unsocial act. It was the doctrine of Karl Marx that profits were the result of the capitalist's exploitation of the labor of the masses, made possible by his possession of the means of production.

"Yet the fact is that in an economic system based on private ownership and enterprise, profits are the key to prosperity. In discovering and developing a profitable business, the business enterpriser furnishes remunerative employment to both labor and capital, while competition among enterprisers lowers the cost of living to all consumers. Co-operation between those holding this viewpoint and the champions of socialism is impossible.

"The issue raised is not one between Democrats and Republicans, as in former times, when both parties adhered to the economic system under which this nation has been built up. It is rather between the continuance of this system and a policy of social experimentation in which a governmentally planned and regimented economy shall be substituted for the free play of demand and supply, profit and loss.

"The heart of the New Deal lies in substituting bureaucratic control of industry for the principle of free enterprise. We believe that if the American people clearly understand this issue, they will refuse to exchange their birthright of economic freedom and opportunity for the pottage of government relief."

The diminishing values of quoted securities may well be an indication of all values in this country should the present Administration be continued in office.

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COLLECTING ANTIQUES. The sixth of a series of lessons on this subject will be given by Alice Rollins, 1617 N. McCadden Place, Hollywood, May 12, at 1:30 p.m.

BOTHWELL & COOKE, 1300 Wilshire Blvd., Los Angeles, will hold open house every day and evening from May 4 to 10, featuring out-of-door living rooms designed by architects and landscape architects of southern California.

CHILDREN'S HORSE SHOW, the thirteenth annual, is held at the Flintridge Riding Club, near Pasadena, May 23. The all-day series of events opens at 9:30, featuring the riding of the younger children, luncheon is followed by the exhibitions of the older ones. Wellslake D. Morse is general chairman. Mrs. Victor McLaglen is in charge of trophies, while Miss Patsy Hostetter heads the group of ushers.

"HEART'S DESIRE," historical drama of early Los Angeles, sponsored by the Parent-Teacher Association, will be given at the Greek Theater, Griffith Park, Los Angeles, June 25 to July 15, as tentative dates.

ON THE BEHYMER MATINEE at Barker Bros., Los Angeles, May 21, Elizabeth Talbot-Martin is the solo dancer.

DRAMA CLUB of the California Institute of Technology, Pasadena, has selected the Shakespearean comedy, "Taming of the Shrew," as the final offering of the college year. Harvey Eagleson and Roger Stanton of the Faculty are in charge of presentation.

MRS. JACK STRUTHERS concludes her series of lecture-readings on contemporary poetry at the Public Library, Pasadena, in May. The last program is "California Poetry."

RANCHO SANTA ANA BOTANIC GARDEN in Santa Ana Canyon, Orange County, is planted to native California flowers, shrubs and trees, and countless varieties may be seen there, especially during May. Regular visiting days are on Thursdays. The gardens are the property of Mrs. Susanna Bixby Bryant, who very generously opens them to the public on visiting days.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION, Balboa Park, San Diego, is open throughout the summer, providing musical and dramatic entertainment, as well as diversified exhibits.

GLENDALE-GRIFFITH PARK Manor Garden and Civic Club holds a flower show at the Grand Central Airport, Glendale, May 1-2-3.

PACIFIC COAST REGIONAL MEETING for garden club members and plant growers is held, June 9-10, at Portland, Oregon.

ARTISTS GUILD, San Gabriel, holds monthly meetings at the gallery on the Plaza, presenting a program featuring a well known speaker and with music. The guild members are painters, sculptors and craftsmen, working in metal, ceramics, leather and weaving.

CAMPAIGN for preserving and improving the California beaches includes a statewide meeting of the beaches association at Santa Barbara, May 16, at which time a State and Federal program to halt beach erosion will be prepared. University of California has been asked to assume leadership.

WATER SPORTS TOURNAMENT celebrates the official opening of Newport Bay and Harbor, May 23-24. All types of aquatic events mark the completion of the Federal improvement project which gives southern California one of the finest yacht and pleasure harbors in the world.

INDUSTRIAL EXPOSITION of southern California is held, May 23 to 30, Municipal Auditorium, Long Beach, under the direction of Charles S. Henderson.

THE VALENCIA FESTIVAL is held, May 14-15-16, at Fullerton, and celebrates the forty-ninth anniversary of the city's founding in conjunction with the fruit festival.

YACHTING ASSOCIATION of Southern California, Erwin C. Jones, regatta committee chairman, announces major activities. These include, May 17, San Diego Lipton Trophy series; first starlet championship race, San Diego Yacht Club; May 23-24, Opening Newport Harbor Yacht Club, Forty-five-foot Sailing Association and power cruiser race, San Pedro to Newport Harbor, May 30, Forty-five-foot Sailing Association, auxiliary cup race, around Catalina Island, starting at San Pedro for C.I.Y.C. Commodore's Cup; May 31, Opening day for Catalina Island Yacht Club and Coronado Yacht Club.

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Sketch from the office of Cyril Bennett, architect, showing a portion of the new building, soon to be a part of the present Pasadena Community Playhouse.

Pasadena Community Playhouse Expands

THROUGH the deep interest and generosity of a friend the Community Playhouse of Pasadena is to have a new building to house the School of the Theater. This last branch of the endeavors of the Playhouse has grown so rapidly and successfully that larger quarters became an imperative need. The annex will centralize the different units of the institution, housing the school proper, the class and rehearsal rooms, wardrobe, sewing and property rooms, as well as executive offices of the producing staff.

With the completion of this structure, easily in time for the opening of the school's Fall Term in October, Pasadena will have one of the most complete theater and school plants in the country.

Almost any morning it is possible to read headlines in the press describing the sore plight of the Hollywood producers, each bewailing the shortage of talent, and to scan other columns of the same paper to find that hundreds of would-be stars are serving in the most menial capacities because of lack of appreciation. It may be too much to say that this burden will be lifted from the heads of the industry entirely with the extension of the work of the school but it will be lightened, if past experience proves anything. The list of actors who have attained prominence in pictures after a training at the Community Playhouse is a long one, has been mentioned frequently, and continues to grow. Mistakes in identity occasionally arise through the overwhelming desire of the film companies to change the names of the players. A girl or boy is favorably known in a stage role, gains genuine popularity with audiences, but when a picture is to be made, must start all over again and build up another name in cinema.

The most important point, however, is that the school does not specialize in actors but covers all phases of stage and screen work, directing, stage management, property work, every branch needful to a dramatic career. It may not be generally known but Frank Borzage, one of the best known directors in Hollywood, began his career as an actor when he was thirteen with Gilmor Brown in the East. Of course that was long before Gilmor Brown had any idea or intention of becoming the head of a School of the Theater, nor, at that time, did Frank Borzage expect to receive Academy prizes for two best directed pictures, "Seventh Heaven" and "Bad Girl". One of the new popular pictures, "Desire", starring Marlene Dietrich, was directed by Mr. Borzage, who is now hoping to have the opportunity to direct an English picture.

Regular Schedule for Super Chief

FLEETER than an Indian arrow is the new Super Chief train, with its Diesel engine, ready for the Santa Fe tracks May 12—built to travel between California and Chicago at the record speed of 39 hours and 45 minutes. The distance is approximately 2,225 miles.

The Super Chief leaves Chicago Tuesday, May 12, at 7:15 p.m., and each Tuesday evening thereafter, reaching Los Angeles at 9 a.m. Thursday—thus consuming only one full business day en route. Eastbound, the Super Chief starts from Los Angeles Friday, May 15, at 8 p.m., and each Friday night thereafter, arriving at Chicago at 1:45 p.m. Sunday.

Expecting heavy western rail travel this summer, the Santa Fe is placing in service another new daily transcontinental train, the Scout, and further reducing both the east and westbound schedules of the present Chief—both effective May 10. The Scout is designed primarily for coach and tourist travel.



How would you like to climb a ladder to your second-story apartment? It's being done among the Taos Indians. That is the Sangre de Cristo range, the highest in New Mexico—and Pueblo Peak beneath the snow.

KRISHNAMURTI speaks each Sunday morning at eleven in Oak Grove, Ojai, during May. There is no admission charge.

SENIORS' GOLF ASSOCIATION of Southern California holds the annual tournament at the Los Angeles Country Club, South course, May 14-15. La Cumbra Club, Santa Barbara, holds an invitation tournament, May 22 to 24; and Oakmont holds an invitation team tournament, May 29 to 30.

MONROVIA celebrates the anniversary of the city, May 16, beginning with a community breakfast and including a dedication of the granite boulder in memory of W. N. Monroe, founder and name-giver.

NATIONAL HOME SHOW of the Federal Housing Administration, opens May 2, at the Architects Building, Los Angeles. William Satterwhite is managing director. There is no admission charge.

J. W. ROBINSON COMPANY in Los Angeles announces: May 11 at 2 p.m. garden lecture with colored slides by Opal Scarborough; May 16 at 2 p.m. fashion show; May 23 at 2 p.m. a fairy tale play "King Lugdub's Forest"; May 26 at 2 p.m. interior decoration lecture by Cuthbert Homan; May 13-20-27, 10:30 a.m. contract bridge lectures by Frances Flintom.

MUSIC

PHILHARMONIC ORCHESTRA of Los Angeles was founded in 1919 by the late William Andrews Clark, Jr., and was sustained by him until 1934. Following his death the Southern California Symphony Association was organized and sponsors the orchestra, with Harvey S. Mudd as president, Mrs. Leiland Atherton Irish, executive vice-president. The orchestra gives eight concerts in southern California during the winter, the majority in Los Angeles, and thirty-two during the summer Bowl season. The orchestra needs support, must have it, since it is an entity with ethical and financial value to Los Angeles. Otto Klemperer fills engagements in Europe in the early summer, but returns to his home here in July and will conduct one or more of the Bowl symphonies.

THE MUSICAL ASSOCIATION of San Francisco announces the engagement of Pierre Monteux to conduct the Symphony Orchestra for the coming three years. In San Francisco the orchestra is supported by a musical tax, but since the tax money must include the opera, the municipal chorus and other musical organizations, it is not clear sailing for the orchestra.

SYMPHONIES UNDER THE STARS in Hollywood Bowl, again sponsored by the Southern California Symphony Association, open July 7 and continue for eight weeks, to August 28, with concerts every Tuesday, Thursday and Friday evenings. Conductors, artists, and ballet productions will be announced in June. The season marks the fifteenth anniversary of the founding of the Bowl as a center of musical art.

MUSICAL FESTIVAL ASSOCIATION of Pasadena announces the production of Beethoven's only opera, "Fidelio," at the Civic Auditorium, during the May Festival, May 20 to 24. Dr. Richard Lert directs the opera, and Allan Lindquest, American tenor, sings the role of Jaquino. Members of the Philharmonic Orchestra, and of the Los Angeles Philharmonic Chorus sustain the difficulties of the production of this opera.

GAETANO MEROLA, director general of the San Francisco Grand Opera Association, states satisfactory arrangements have been made for the fall season of grand opera. Among the artists engaged is Kirsten Flagstad, singing in "Tristan and Isolde" with Melchoir and Schorr. Lotte Lehmann appears in "Die Walkure."

CIVIC LIGHT OPERA COMPANY of Los Angeles, under the management of Edwin Lester, offers a repertoire of four operas, to run a week each, opening May 4 at the Philharmonic Auditorium. Alonzo Price directs.

GRAND OPERA FESTIVAL is announced for the Hollywood Bowl, opening June 23 with Verdi's "Aida," closing June 26 with Bizet's "Carmen."

COMPINSKY TRIO continues the series of concerts at the Pacific Institute of Music and Fine Arts, Los Angeles. Sunday evenings, May 3, 17, and on Monday evenings, May 11, 25.

HOMER SIMMONS gives a recital at Inglewood, May 8, sponsored by the Inglewood Music Club.

UNIVERSITY SERIES, given by the Philharmonic Orchestra at the University of California at Los Angeles, Royce Hall, Westwood, was so eminently successful that it will be repeated next year with two additional concerts, six instead of four.

CHAMBER MUSIC PROGRAMS are presented on the Pacific Coast by John Pennington, violinist, and Raymond McFeeters, composer-pianist. The two artists are heard at the home of Mrs. H. A. Everett, 171 South Grand Ave., Pasadena, the evening of May 24. They visit San Francisco, Portland, Vancouver and Victoria, and later San Diego.

ELMER WILSON announces his concert course at the Civic Auditorium, Pasadena, for next season will include Fritz Kreisler, Kirsten Flagstad, Sergei Rachmaninoff, Richard Crooks, and John Charles Thomas. Season tickets range in price from $3.00 to $9.00 (plus tax).

ABAS STRING QUARTET plays the fourth concert of the series, May 13, 8:15 p.m., at the University of Southern California, Bowne Hall, Los Angeles.

PRO ARTE QUARTET of Belgium plays all the Beethoven string quartets on six Saturday afternoons at the Athenaeum, California Institute of Technology, Pasadena, through the generosity of Mrs. Elizabeth Sprague Coolidge.

FEDERAL MUSIC PROJECT'S Symphony Orchestra, directed by Maurice Koehler, offers a concert, without charge, every Friday night at the auditorium, 635 South Manhattan Place, Los Angeles.

COLEMAN CHAMBER MUSIC ASSOCIATION announces the concerts next season will include Kolisch String Quartet; Gregor Piatigorsky, Russian 'Cellist; Abas String Quartet; Budapest String Quartet, and the Bach Festival Double Program. As in the past, the concerts will be given at the Community Playhouse, Pasadena.

BEHYMER DE LUXE Selective Course for 1936-37 at the Philharmonic Auditorium, Los Angeles, includes Kirsten Flagstad, Nelson Eddy, Lawrence Tibbett, Marian Anderson, Richard Crooks, Fritz Kreisler, Jascha Heifetz, La Argentina with Escudero and company, Ballet Russe, Trudi Schoop Comic Ballet, Josse Ballet, Vienna Boys' Choir, Harold Bauer, Sergei Rachmaninoff, and one opera by the San Carlo Co.

CALISTA ROGERS, soprano, assisted at the piano by Ralph Linsley, presents another informal recital at her studio, 511 South Marengo, Pasadena, May 12 at 8:30.

NATIONAL MUSIC WEEK is observed, May 3 to May 9, with the intention of strengthening all musical resources. The Los Angeles Federal Music Project furnishes a number of musical programs, including opera, oratorio, orchestral and choral concerts.

HENRY COWELL, composer, pianist, lecturer, is heard, May 24, at 678 South Lafayette Park Place, Los Angeles, in a lecture-recital sponsored by the School of Modern Dance.

VERONIKA PATAKY conducts her school of Modern Dance, June 15 to July 4, at her studio, 555 Sutter Street, San Francisco. Miss Pataky gives a four-week course in Modern Dance at the Peninsula School Summer Workshop, Menlo Park, July 6 to 31.

CALIFORNIA FEDERATION OF MUSIC CLUBS, at the meeting at San Jose, elected Mrs. Harry S. Haley, president. Other officers elected by the delegation to the convention are: Miss Edna Ford, Oakland, first vice-president; Eleanor Marlo, Los Angeles, second vice-president; Mrs. Paul E. Ferguson, Los Angeles, vice-president-at-large; Mrs. Joseph N. Sousa, San Francisco, recording secretary; Mrs. Henry Bercut, San Francisco, financial secretary, and Mrs. C. H. Norris, San Francisco, treasurer.

The season opens with "The Merry Widow," followed, May 11, by "Naughty Marietta"; May 18, "Maytime," and May 25, "The Desert Song."

JUNIOR LEAGUE of Los Angeles presents the first annual musicale in the Blue Ballroom of the Biltmore Hotel, May 6, with Mrs. William Rains (Mildred Titcomb) and Miss Madeline Forthmann heading the program. The musicale opens at 2:30 o'clock, lasts for two hours, with tea served late in the afternoon.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, presents four diversified plays in the late Spring Season. Each play runs two weeks, with a new bill opening on Tuesday, continuing each evening, with the exception of Sunday and Monday. Matinees are on Saturday. Gilmer Brown is supervising director of all productions. The plays and dates are:

To May 2, "Stalemate," a new play by James Warwick.

May 5-16, "The Dominant Sex," a brittle comedy by Michael Egan.

June 2-13, "Rain From Heaven" by S. N. Behrman.

The summer season opens on June 15 with "Troilus and Cressida," initiating a seven-week schedule of Shakespeare's immortal Greco-Roman Cycle.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Hollywood, was founded and is directed by Francis Josef Hickson, and has been most successful in selling the screen rights to plays produced there. Two plays by Katherine Kavanaugh, "Every Saturday Night," and "Adam's Evening" were sold. A third play by Miss Kavanaugh, "Some Day Soon," is scheduled to continue through May at the Gateway Theater.

SELMA PALEY, using the theater of the Beverly Hills Athletic Club, presents the Bhac Players, May 7, headed by Frank Albyn, in a dramatic play of Norse locale, "Sintram of Skagarak" by Sada Cowan.

HANS von TWARDOWSKI REPERTORY COMPANY announces the production of three of August Strindberg's tragedies the first week in May at the Hollywood Music Box. The plays are "The Countess Julie," "Motherly Love," and "The Stronger."

THE TOY THEATER, 2789 West Eighth Street, Los Angeles, is directed by Patricia Downing and lists the following plays for production: "The Master Builder" by Ibsen; "The Father" by Strindberg; "The Liar" by Goldini; "Miss Else" by Arthur Schnitzler, and "Rose Bernd" by Gerhart Hauptmann.

PADUA HILLS THEATER, scenically located to the north of Claremont, follows the seasons in selecting dramatic productions. The Mexican Players not only preserve the history and legends of Mexico but choose to weave the matter of their plays around a specific incident of a month or period. The play "Ysidro," depicting the charming Fiesta of San Ysidro, primitive festival of the spring planting season, continues through May 16, every Wednesday, Thursday, Friday and Saturday evenings, with matinees on Wednesday and Saturday.

WAYFARERS, 74 Commercial Street, San Francisco, occupy their loft theater contentedly and produce a play a month, giving six presentations, under the direction of Jack Thomas.

THEATER WORKSHOP, founded and directed by Sara Collins, functions at the Roosevelt Hotel, Hollywood, and offers an excellent show every night except Monday.

THEATRE FRANCAIS, organized and directed by Andre Ferrier, maintains its popularity with the audiences of San Francisco by giving the old and new French dramas, and presenting them in the best manner.

LITTLE THEATER OF THE VERDUGOS, 1500 Cañada Boulevard, near Glendale, presents "The End of the World" by Winifred Dixon and Elaine Wallace, under the direction of Harrison Ford.

FEDERAL THEATERS are finding their productions in Los Angeles successful in various locations: "Follow the Parade" at the Mayan, with a cast of 100 singers and dancers, was extended the run; at the Mason "The Octoroon" was continued, while the Federal Musart and the Figueroa Playhouse offer popular entertainment.

"MURDER IN THE RED BARN" is perpetrated nightly at Cahuenga at Sunset, Hollywood, sponsored by the young Mr. Galt Bell, who made "The Drunkard" so universally popular. This burlesque melodrama also provides a floor show, and the orchestra, in red coats, is effective.

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Barbecue Patio of Norman Chandler Beach House
in scheme of royal blue, driftwood and white

CHARLES RAY GLASS
Decorators
PASADENA :: CALIFORNIA

DIRTY WORK IN HEAVEN

By ROBERT WELLES RITCHIE

THOSE three pranksome elderly spinsters, Clotho, Lachesis and Atropos, whom the Olympian crowd called "the Fate Sisters," were busy at their spinning. Pretty tiresome work, I imagine, this passing through three pairs of wrinkled hands all the threads in the human skein. But then, the girls had been doing it a long time and I suppose they were used to it—fairly efficient, too.

"Hey girls!" Clotho suddenly piped. "Knot coming up." Clotho, you understand, was the youngest of the trio and so she still had a modicum of curiosity left. Also Miss Clotho's fingers were the first to test the threads as they came out of the Basket of Eternity.

"Whose knot is it?" squeaked Miss Lachesis.

"It's in Doc Stooder's thread," said Miss Clotho. "Boy, what we'll do to that baby!"

So when the knot came to her hands the sprightly elderly lady gave it a deft double bowline twist. When her sister got hold of the knot she snickered, spit on it and threw in two more half-hitches. It was a very tough and tangled skein indeed which finally came under the shears of Miss Atropos. She eyed the snarl professionally.

"That should hold *him* for a while," said Miss Atropos, parting her parchment lips in a sneer. Then she snipped.

* * *

When I met Doc Stooder he was the only physician, druggist and bootlegger in the dead-and-alive town of Ajo, which is in the least attractive part of Arizona, near the border. When I met him he was sober; that, I was told, was unusual. Another unusual feature was the dreadful angry weal which encircled his throat like a dirty necktie. The Doc didn't mind folks looking at this scar. His only explanation of it was an odd one: "I was informally hanged once."

Of the Doc's three professions that of bootleggery was, of course, the most remunerative. (Did I forget to say this was in the most dolorous days of prohibition?) The free commonwealth of Sonora was not more than a dozen miles to the south. Doc Stooder's Mexican friends did the running for him; all the worthy medico had to attend to was the distribution—nor did he overlook himself as his own best customer.

Next to his passion for *tequilla* was that for a large, saddle-colored lady of Mexican birth who was his wife. I think Señora Stooder loved the Doc in her somewhat primitive Mexican way. But she loved diamonds more. Fact is, her whole fat soul was wrapped around diamonds. She never went abroad from the Doc's Queen Anne style adobe but what she sparked like a short-circuited power wire.

It kept the old Doc hustlin'—so the Ajo boys said—to provide new diamond dingbats for the lady. Every time he went on a high-lonesome he had to hop to Los Angeles and buy her somethin' fancy in the sparkler line or else she'd ride him for fair. At that, though . . .

The medical practice of this Arizona Aesculapius was like his drinking habits—simple but effective. It was largely charity and devoted to the Mexicans and Indians of the desert *rancherías* over a radius of fifty miles round about Ajo. No cry for aid out of the vastness of tumbled mesas was too humble to snare the Doc. Out would go his little gasoline hootin'-nanny, sunshine or dark, dust storm or flood; and Doc Stooder would snatch another soul from the Dark River.

* * *

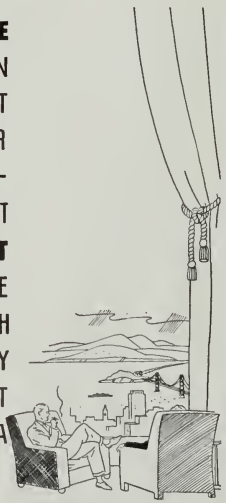
A diamond sunburst had just paid for Doc Stooder's latest battle with the Demon when the great 'flu epidemic moved in on the Ajo country. The Doc labored terrifically. He diagnosed 'em; he dosed 'em; even he buried 'em: the poor brown trash of the desert. Once he was away out by Baboquivera attending an entire Indian family on its collective back. He was away from home three days.

When he returned to his 'dobe nobody saw him for two days. When he did reappear behind his prescription counter the Doc was velvet drunk and dry-eyed.

"When I got back from that tough case," he told the boys who'd dropped in for their morning's scalp-lifter, "I found Señora Stooder dead on the floor of the pantry—'flu . . . How 'bout a little snort with the old Doc?"

(Continued on Page 36)

★★★★ **EVERYONE** SEEKING A HOTEL IN **SAN FRANCISCO** AT WHICH TO STOP—OR IN WHICH TO LIVE—SHOULD **LOOK FIRST** AT THE **NEW★FAIRMONT** NO OTHER HOTEL IN THE WEST CAN OFFER SUCH LARGE LUXURIOUSLY FURNISHED ROOMS AT **SO REASONABLE A** COST.



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Bullock's in Los Angeles have arranged a most attractive retreat for those enjoying their afternoon at the beach. The lounge chair with its rubber tire wheels is covered with a washable canvas. The big blue umbrella can be tilted at many angles and the hard wood officers chairs with separate slip covers and the reclining chair are unusually comfortable. The rug, a blue and white Sisal in large plaids, completes the nautical feeling of marine blue and spick-and-span white.

THE DRAMA IN CALIFORNIA

By DEL S. FOSTER

THE PRODIGAL SON

Our wandering boy has returned. From the cold, clattering, clanking canyons of New York City, (pardon, NYC) he returns with a smile and a sunburn that divulges his route home. He also saw much of the drama in NYC and other places which latter are of no importance, or so they told him in NYC.

To the clanking of wheels and the clinking of glasses on the upper deck Del has composed a series of cogent paragraphs on what is the matter with the drama and about what we can expect from it away out here in this desert of nine million people. Follows his first cogents.

The Editor.

EAST-side—West-side—all around the town. That ancient old song-saw, redolent of the Big Smoke of the very gay nineties and more recently associated with politics and a brown derby, could very well be used in connection with the boom in legitimate stage production in New York today for, literally, the new and feverish activity flourishes everywhere. Plays, plays and more plays. Comedy, drama and musical comedy surging into new life in almost unbelievable fashion. Why, there is even a musical comedy show with a complete and truly tremendous circus as a setting—Billy Rose's inconceivably fantastic dream come true—Jumbo. Your correspondent's head is still whirling with their number and variety. I covered so many of them during that hectic eight weeks in the East, good, bad and indifferent, that I am at a complete loss as to where to begin to tell you of them.

For the most part they are good—damned—I beg your pardon, exceptionally good. What will happen to the good ones before and if they are brought to California only the Gods and the producers can say. But I did get the definite impression that the latter were at last beginning to realize that the West Coast audiences cannot be trifled with, by heck. Of course it is just possible that they were being flatteringly courteous to a visiting fireman. Again, my rather heated reference to Mr. J. J. Shubert's last piece of unadulterated effrontery and its dire box office consequences, may have impressed them as a horrible example (although I can hardly say that they shivered in their shoes—quite). But it does seem to be a fact that they are beginning to look upon the West-coast with much more serious eyes than of yore. Perhaps the wish is the male parent to the thought, but we have hopes. We cannot conceive of such shows as Winterset, Dead End, Jubilee and a host of other really great productions at present hooming along in almost heyday fashion in New York being presented here with third-rate casts or inadequate settings and this, mark you, in spite of many lessons to the contrary in the past.

Your guess is as good as mine and you too must take the information for what it is worth, but I was assured (unofficially, of course) by several of the High Moguls that their productions would, with a few unavoidable exceptions, be brought here "as is". To quote a very famous comic-strip character—"time's-a-wastin'." The intention is to offer in this column tabloid critiques of a few of the outstanding shows at present playing in New York and later to come here.

One of the best shows of the season, or, in our humble opinion, of any season, is the powerful play, "Mulatto", written by Langston Hughes and Martin Jones and very ably produced by the latter.

The fact that the locale is Southern is, as will readily be seen, merely a natural setting for such a story. We are inclined to the belief that the problems of the four leading characters would be just as difficult to solve in the North—perhaps the only solution is, as the play reveals, murder and suicide.

Colonel Norwood (Stuart Beebe) has lived on his Southern plantation with Cora Lewis (Mercedes Gilbert), his negro housekeeper, since the death of his wife. She has borne him three children—one, William, who is definitely negro and therefore gets into no difficulties, and two others, Robert (Leon Janney) and Sally (Virginia Curley), both definitely white. Norwood has had the three children, now all grown, educated and prepared to make their own way, and so feels that he has done his duty. Sally is reconciled to her lot but Norwood does not figure on Robert's return to the plantation—a blonde young man, undeniably his son, who returns with the intention of assuming his rightful position in the household as his father's son and heir. Norwood is unbearably harsh to him—treating him as something less than a servant—and finally dies by Robert's hand, a defeated old hypocrite. A night of horror for all concerned follows while Robert is being hunted for the impending and inevitable lynching. Robert comes home to the plantation with the dawn, and as the suicide shot is heard, Cora from her position on the stairs sobs to the would-be lynchers, "My baby's gone to sleep."

The acting is unsurpassed and leaves little if anything to be desired. A particularly fine and relieving comedy part is done by Frank Jaquet as Fred Higgins, a neighboring planter, who has neither hesitations nor qualms about calling a spade a spade in just so many words.

CALIFORNIA POET'S CORNER

SHINE, REPUBLIC

By Robinson Jeffers

The quality of these trees, green height; of the sky, shining; of water a clear flow; of the rock, hardness
And reticence; each is noble in its quality. The love of freedom has been the quality of Western man.

There is a stubborn torch that flames from Marathon to Concord, its dangerous beauty binding three ages
Into one time; the waves of barbarism and civilization have eclipsed but have never quenched it.

For the Greeks the love of beauty, for Rome of ruling, for the present age the passionate love of discovery;
But in one noble passion we are one; and Washington, Luther, Tacitus, Eschylus, one kind of man.

And you, America, that passion made you. You were not born to prosperity, you were born to love freedom.
You did not say "en masse," you said "independence." But we cannot have all the luxuries and freedom also.

Freedom is poor and laborious; that torch is not safe but hungry, and often requires blood for its fuel.
You will tame it against it burn too clearly, you will hood it like a kept hawk, you will perch it on the wrist of Caesar.

But keep the tradition, conserve the forms, the observances, keep the spot sore. Be great, carve deep your heel-marks.
The states of the next age will no doubt remember you, and edge their love of freedom with contempt of luxury.

Permission of *Charles Scribner's Sons,* publishers "Scribner's Magazine," and Robinson Jeffers.

ART CALENDAR

GLENDALE

HESSE GALLERIES, 513 North Brand Blvd.: May 4 to 30, oils by Dan Lutz.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To May 6, water colors featuring eastern snow scenes, desert subjects and Mexican pictures by Phil Paradise. May 11 to May 23, oils by Constance Reid Haller.

HOLLYWOOD GALLERY OF MODERN ART, 6729 Hollywood Blvd.: Apr. 23 to May 9, drawings and water colors by Joseph Sheridan.

ST. FRANCIS ART GALLERY, 6930 Hollywood Blvd.: American and European artists.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: May 4 to 12, oils and drawings by Carlos Merida.

LAGUNA BEACH

SILVER BELL, 492 Coast Blvd. S.: Exhibition by California artists.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Exhibition of oil paintings, charcoal sketches, water colors and etchings by the Amateur Artists of southern California.

ART CENTER SCHOOL, 2544 W. 7th St.: To May 11, exhibition of everyday things, including packages, utensils, mechanical parts with materials ranging from moulded glass, wood, metal to the newest modern plastics. Prizes awarded on form, function, color, texture and price.

BOTHWELL & COOKE, 1300 Wilshire Blvd.: Exhibition of modern accessories by craftsmen of southern California.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout May, annual competitive exhibition of California artists, oils, water colors, prints and sculpture.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: June 1 to July 25, third annual exhibition of California Figure Painters.

FRIDAY MORNING CLUB, 940 S. Figueroa: Exhibitions by Leland Curtis and Hernando Villa.

LOS ANGELES MUSEUM, Exposition Park: Allied Art exhibition; exhibit of book plates; paintings from the Oscar Meyers collection in Chicago.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: To May 29, "Students as Artists", an exhibition arranged by the Art Teachers Association of southern California. Talks on art are given every Wednesday afternoon at 2:30 by Harry Muir Kurtzworth.

ERIK MAGNUSSEN, 601 S. New Hampshire Ave.: Creative paintings, arts and crafts.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Nearby is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings; open Wednesdays and Sundays from 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To May 7, paintings by Abel Warshawsky; sculpture by Bruce Douglas. To May 13, paintings by Dewey Albinson of Minneapolis.

WOMEN'S UNIVERSITY CLUB, 953 South Hoover St.: Throughout May and June, exhibit by Lee Blair, president of the California Water Color Society.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: May 6-13, closed. May 17 to June 15, annual exhibition of student work.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: May 10 to June 14, first annual exhibition of sculpture and sculptors' drawings.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Permanent exhibition of Chinese and Japanese antiques, porcelains, bronze, jade, fine fabrics, lacquers, prints.

KIEVITS GALLERIES, Hotel Vista del Arroyo: American and European paintings.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Water colors by Mrs. Bertha Emery of Ukiah.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition in connection with the California Pacific International Exposition.



A cleverly concealed light in a bronze cat-tail illumines a garden shrine and its polychrome figure in the patio of Bothwell and Cooke in Los Angeles.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Home accessories designed and executed by California's modern craftsmen.

THE ART CENTER, 730 Montgomery Street: To May 9, water colors by George Harris.

COURVOISIER, 480 Post St.: May 4 to 25, an exhibition of the finest reproductions of Van Gogh's paintings, water colors and drawings.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Opening May 9, Rudolph Schaeffer's students exhibition. To May 14, creative art from the elementary grades of the San Francisco public schools. Opening May 16, work by adults and children of the Ruth Armer School of Practical Art Appreciation. To May 31, dry-points by Cadwallader Washburn, from the collection of Dr. Ludwig A. Emge.

PAUL ELDER GALLERY, 239 Post St.: May 25 to June 13, exhibition of linoleum blocks by Charles Surrendorf.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To May 29, loan exhibition of paintings and drawings by Vincent Van Gogh.

SCHAEFFER, 136 St. Anne St.: Exhibition of Chinese prints and flower arrangements for the week of June first.

VALLEJO, 1602 Vallejo St.: Throughout May, paintings by Dorothy Puchinelli.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Group showing of contemporary California artists. Etchings by Benjamin Brown. Usual craft exhibit. Open every afternoon from 1:30 to 5:30.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth century English paintings. Flemish and Italian primitives. Until June, an exhibition illustrating the development of constitutional law. Open daily from 1:15 to 4:30 except Mondays and the second and fourth Sundays. Cards of admission obtained by writing the Exhibition's Office, enclosing a stamped, self addressed envelope or by telephoning Wakefield 6141.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibition of paintings by Santa Barbara artists. Changed every two months. Open 9 to 5 on week days; 9 to 12 on Saturdays; closed Sundays.

SANTA CRUZ

SANTA CRUZ ART LEAGUE, Beach Auditorium: Exhibits change every three months. Business meetings are held on the first Wednesday of each month and on the fourth Sunday a program is given. Tea is served on these afternoons and everybody is welcome.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Throughout May, an exhibition by the Women Painters of the West.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To June 7, exhibition of Persian art; a comprehensive collection of paintings by living Norwegian artists; prints by leading American graphic artists; paintings by contemporary American artists, selected from the Museum's collection; an exhibition of leading figures in the French School of Post Impressionists; one-man show of oils and water colors by Elizabeth Cooper.

MISCELLANY

ART LOVERS CLUB OF THE EASTBAY, in Piedmont, is an organization devoting time and effort to encouraging and developing appreciation in the minds of the public for the work of living artists. The club recently established a loan fund for members to purchase art work of a living artist only. The member granted loan makes own choice with approval of art jury to that if payments default, the club will have only worthy art to dispose of. When sufficient work is owned by members, the club plans to exhibit at one of the leading galleries.

THE 1936 International Exhibition of Paintings will open in Pittsburgh on October 15, continuing through December 6, exhibiting approximately three hundred paintings from England, Spain, France, Italy, Germany and the United States. A special feature this year will be a one-man showing by Felice Carena, Italian artist, who will be remembered as the winner in 1929 of the first prize for his painting "The Studio," and of the Albert C. Lehman award given that same year.

A "General Membership" at $10 a year and a "Children's Membership" at $1 per year have been added to the San Francisco Art Association in response to the growing demand from interested persons who have been barred from joining the Art Association under the higher brackets. The Children's Membership embraces all children of school age, giving them the privilege of monthly lectures and gallery tours at the Museum as well as the Art Association Bulletin.

ART CLASS is now being offered at the Fairfax Adult Evening High School, 7850 Melrose Avenue, Los Angeles.

SOCIETY OF INDEPENDENT ARTISTS announces the Twentieth Annual Exhibition will be held at the Grand Central Palace, New York City, April 24 to May 17. The Independents have held consistntly to their ideal of giving equal consideration to every worker. No school or individual is favored. There are no juries and no prizes, all exhibits being hung in alphabetical order without discrimination.

THE VAN GOGH EXHIBITION will remain in this country until the end of 1936. It has been shown in New York, Philadelphia and Boston and is now at the Cleveland Museum from where it will go to the California Palace of the Legion of Honor in San Francisco about the first of May. The Museum of Modern Art received requests from 37 cities but only 5 additional cities could be accommodated within the time limit. These are: Kansas City, Minneapolis, Chicago, Detroit and Toronto where the exhibit will close December 9.

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INTERIORS

By HELEN W. KING

We are approaching the time when beach-houses, mountain cabins and even the outdoor living possibilities of the city home will come in for lively consideration. The furniture designed particularly for the enjoyment of lazy hours at home or at shore is trickier than ever this year, with accent on comfort and durability placed above everything else. Hickory furniture is being brought forward again, with the idea of once more appreciating its enduring qualities. Metal furniture has been improved and made practical and comfortable as well as decorative. Colored canvas is first in favor for upholstery on such pieces as are designed for permanent use outdoors. There are some offerings that are made for use on the sand that have at last embodied a sensible idea of support for the back. They are not costly and one glance at them is likely to make you feel that here is what you've been wanting for a long time. The mattress portion is in sections and the whole affair can be rolled up, support and all, in a very reasonable-sized bundle.

It is apparent that rattan is about to stage a genuine comeback. There are lots of good arguments for rattan, as a furniture for porch, outdoor living-room, patio, etc. With the new designing of the tables and chairs, settees and such, plus delectable combinations of color and upholstering in the decorative treatment, these pieces will certainly win the recognition they deserve. With any kind of care, rattan should last for several seasons, easily freshened with a new coat of paint.

Meals served outdoors take on a new appeal when the hostess employs some of the clever adjuncts to service which have been devised to make the table setting genuinely harmonious with the surroundings. There is a wide range of choice permitted, varying from colorful pottery dishes to those of wood or spun aluminum, attractive and practical. And, whatever you choose for dishes, there are those sturdy yet pleasing string-cloth table mats to go under them. One table-setting I saw used these string mats in warm brown, wooden plates and colored pottery cups. But the touch that marked this table with real distinction was the use of small terra-cotta flower-pots and saucers which concealed the plain glass container for fruit cocktail. A center table decoration of larger flower-pots with blooming plants about a miniature wheel-barrow, likewise filled with small pots of flowering plants, created a most effective picture for a garden luncheon.

Many color combinations and patterns are shown in table mats of cellophane and they are inexpensive and charming, suitable in texture to the heavier dishes for informal meals, inside the house or out.

For the more elaborate table-setting, very lovely effects are to be worked out in the rayon-damasks which have taken on real beauty of tint and pattern. They provide a luxury note at an economical price.

Gradually, the idea seems to be "getting over" that the answer to furnishing a small apartment comfortably and attractively, is through the use of sectional pieces which prove such space-savers. By stressing the horizontal lines, the effect of greater space is obtained and this can be done through the placing of furniture that is designed on horizontal lines and by clever use of such line patterns in hangings and even in floor coverings. An excellent example of this was to be seen among the room displays in a recent furniture style show. It would be a help if apartment owners would give some consideration to these points and do away with much of the inflexible, overstuffed abominations that prove so distressing to countless ones who find apartment living the only practical thing.

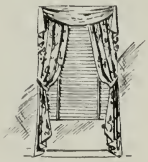
Texture continues to play a very important part in smart interiors and is considered with regard to draperies, upholstering materials and carpets. With maple in the familiar red or the newer light-toned finishes, holding up as a very important furniture wood this season, and with the sturdy designs one usually finds in such pieces, rough textured rugs or carpets are much wanted. A very interesting texture is to be found in Puritan Pearl broadloom, for carpeting, machine-hooked, which comes in the newer colors at $7.75 a yard. For rugs, there are attractive possibilities in the embroidered, Chinese hand-hooked rugs that have the wearing qualities and the homespun effect of the more expensive hand-hooked rugs but at a much lower price. They are very popular for country or beach houses and for bedrooms.

It is noticeable, in the interior displays in various stores, that regardless of the informality of treatment given a room, the accessories are almost certain to be extremely sophisticated in character. Some very interesting effects are worked out by means of this particular combination and it is one that permits of a wide latitude for exercising one's hobby.

The hobby idea brings to mind a room which I saw that introduced this note in a decidedly unique manner. It was a man's room and should belong to one with a predilection for horses. Saddle-leather was used to upholster strong, natural wood chairs and even adorned the bed at the head and foot. Broad straps and buckles, like those on a saddle were cinched across the expanse of leather. Leather straps, terminating in small stirrups were used to suspend the mirror above the dresser. There were hunting prints on the walls and many other consistent details about the room. This was arranged merely as a display of this novelty in furniture but there is an idea in it that will strike a response in the minds of some sports-minded men. Maybe the idea sounds bizarre but, when you see it, it really doesn't look that way and —it is as masculine as anything very well could be.

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MORE EAVESDROPPING

While the Typewriter Was Asleep

By ALICE R. ROLLINS

ONE sleepy, languorous afternoon the typewriter instead of giving out its usual quick patter-patter began to sound softer and softer and finally stopped with one last, soft tap. It was very quiet in the room and, as sometimes happens when everything is just right, the furniture and other things began to talk.

Said the wise old clock in the corner, "I think The Lady should write a story about me. I have been ticking steadily for almost two hundred years. Many, many times have I awakened the family by striking the hour that told them it was time to begin the day's work. In all that time I have never failed to do my part and I am just as good today as ever." With that the old clock with a loud whirr struck two sharp, emphatic strokes of the bell.

Then two pewter plates, standing one on each end of the mantel, gave out a deep-toned sound, and one of them which had been the master's plate in the days of long ago said, "She should write about us. We have served the family long and faithfully. What stories we could tell of the visitors who have eaten at our table. Yes, and sometimes we have not held much to eat, but there was never anything said about giving up. One time something dreadful almost happened to us! It was during an attack by the Indians and for a while it was thought we would have to be melted and made into bullets. What an escape that was! We have held many good things to eat, too. Wild turkeys roasted brown and tender before the glowing logs in the fireplace. Hominy made from the corn grown in the clearing. Cranberries, rich and red, from the bog down near the river. Pumpkin pies, plump and tasty with spices and molasses."

"All that must have been a long time ago," said the spinet which stood in the far corner, "for in my day there was much gayety and fine living. The young men came in powdered wigs and velvet coats, and the ladies wore velvet beauty patches on their cheeks. How charming they were and what sweet music they played." The spinet gave a soft little tinkle of laughter in remembrance.

Just then came a soft, musical voice from a table drawer partly open. A silver spoon, thin and worn, but bright and shining, said, "I have heard people say that I am an aristocrat. I wonder why The Lady does not write about me. The man who made me was a very great patriot. He pondered many questions of government as he fashioned my companions and myself from the silver he made for the good housewives' tables. It was he who was mounted ready to ride and give the alarm of the enemy when the signal flashed from the church steeple."

The big, blue tureen, sitting on the table, rattled rather pompously and said in a deep voice, "Now if anyone deserves to have a story, it is I. I have served at many dinners and famous guests have eaten of my contents. Not only grave questions of state have been amiably settled after the guests had been served some of the tasty, hot soup I held, but there have been many joyous occasions when the family gathered round at holidays and weddings."

In a corner cupboard some cups and saucers tinkled softly in laughter. They were very beautiful, decorated with rich, pink lustre and, because they had always been spoken of as "the best china," considered themselves important. While the tureen was talking they looked at one another and smiled. Said one of them, "What can that big tureen know about secrets? We could tell of many confidences that have passed back and forth while visitors drank a cup of tea. More than one romance has had its beginning over a cup of our tea." And they settled back complacently.

Near the fireplace, a small, tip-top table that had been keeping very still while all this talk was going on, now said very earnestly, "If you will all be quiet a moment I will tell you why The Lady who presides at the typewriter has written my story. As you know, her name is Abbie, and that was her mother's name, her grandmother's name, and her great-grandmother's name. Way back in the beginning this great-grandmother, with her young husband, made a long journey from Newfoundland to a new home in the forests of Maine. They cut trails through the forest, and, with platforms fastened to the backs of oxen, carried on them the few necessary things to keep house. The young wife could not leave me behind for I was her most treasured possession. I was fastened to the load and once in a particularly bad stretch through the woods the fastenings came loose and I fell to the ground. One of my feet was broken off and today you can see that break and the iron plate that was later put on to strengthen my foot. Underneath my top are carved the letters "A. L.", the initials of the first Abbie for whom I was made. I almost forgot to say this first Abbie's father was a sea-captain and made me from mahogany he brought back from one of his voyages. Is it any wonder his daughter cherished me as something of her very own from the old home? In time she gave me to her daughter, and that daughter to another 'Abbie' when she was starting on a long journey. Today I am in a home that faces the Western Sea and The Lady thinks of me as something very dear bequeathed to her. That is why she is writing my story."

Suddenly the typewriter began to patter in its accustomed, quick way, and everything in the room became as quiet as if not a word had been said.



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ANTIQUES

By ALICE R. ROLLINS

Antiques Exhibit at Bullock's

At Bullock's, in Los Angeles, is an exhibit of early American antiques that is quite the best of its kind we have seen here. The setting, arrangement, and decorative background, all so thoroughly in keeping with the display, deserve more than passing notice. Only someone with a real love for this beloved, homely, old pine and maple could have arranged it, and to Mr. J. D. Bruner of Bullock's goes great credit.

"Colonial Days" the exhibit is called. Words that are dear to the heart of every true American. How they bring to us scenes and events of a time when history was being made in this country! Today as never before we are conscious of the daily lives of the people who lived in those stirring times. We are concerned with everything connected with that day, and so we preserve and cherish the homes and furnishings used by our first citizens. Because of this interest there has come about the collecting of antiques. And with that we have come to realize it is possible to make these antiques a part of the home life of today. They have not only historical romance surrounding them but have an easy adaptability with present day requirements that prove their right to share in our homelife. They can be put to actual use and are ready and capable of serving as of old.

Early American furniture has a simplicity and charm that is most appealing. In fact we do not believe that anyone who comes entirely under its influence ever can quite give it up. It is particularly appropriate for the ranch type of house so much featured in southern California and while most of us cannot aspire to a house furnished entirely with antiques, we can become the owners of a few choice pieces and use good reproductions with them.

In this exhibit at Bullock's, Prof. and Mrs. A. Lawrence Pouleur of the New England Museum have loaned many pieces from their collection of rare early pine and maple. They also have a fine collection of American table glass and lamps. Those interested in a notable collection of old firearms will want to see those being shown here. Mrs. Katherine D. Bishop has some historical Lowestoft china on exhibit that should find a home in a museum, and in addition some rare pieces of glass. Jack Earle has fine examples of glass and a collection of small vases and pitchers that is most unusual and most attractively arranged. Edna Heistand has an envious collection of beloved old Bennington ware, and Jane Belew is exhibiting hooked and braided rugs with children's toy sets for playtime and decorative accessories. There are many outstanding antiques in the exhibit, others are not mentioned for lack of space. But no one should miss seeing this exhibit for it is well worth while.

Collecting Perfume Bottles

A fascinating hobby is this of collecting old perfume bottles. For I doubt if there is any subject that can stir the mind like that of sweet fragrance. The scent of flowers, the perfume of meadow, field and forest. A breath comes to us on a wisp of a breeze—elusive, yet a sweet intangible thing we are ever trying to capture and hold fast.

Our delight in sweet scents has created a need for various objects as containers, such as bottles, incense holders, rosewater ewers, potpourri jars. In each of these the collector will find a great variety of materials. This has its appeal, for it is possible to assemble a collection of old perfume bottles, for instance, with no two alike. Some of these will be of rare worth, others will represent fine craftsmanship, still others will have a bit of interesting history connected with them. All will make a collection easy to acquire for most of the antique shops carry a few of these quaint bottles and they are not expensive.

The centuries have brought to us many beautiful perfume holders, created by artists who lavished exquisite skill on these small objects to contain the distilled fragrance of flowers. We find them made of porcelain, glass, enamel, carved stone, lacquer, silver, ivory, amber and many other materials. Those of porcelain, which if you are lucky you may find now and then of Chelsea, are modeled as human figures, animals, fruits and so on. They are beautiful in workmanship and one is attracted by that if nothing else. Many fine porcelain bottles come from France and are well worth having. Still rarer are those of enamel known as "Battersea." They are sometimes curious in shape and have delicate paintings on a white ground. By far the greater number are found in glass of all colors, shapes and decoration. Many of them are beautifully cut and mounted in silver. Those in colors are like bits from old stained glass windows and may be found in several shades of blue, amber, yellow, amethyst, green, and rich overlay. No two are alike but they have a fascination about them that appeals to all. Incidentally their decorative qualities are apparent when displayed in a small glass cabinet.

Famous women throughout history have used perfume to add to their charm. Cleopatra is always associated with oil-of-cinnamon, Helen of Troy affected jasmine, DuBarry lily-of-the-valley, and Queen Elizabeth the white rose. How natural then for us to select one of these old perfume bottles with its tradition and fine craftsmanship to hold our favorite perfume.

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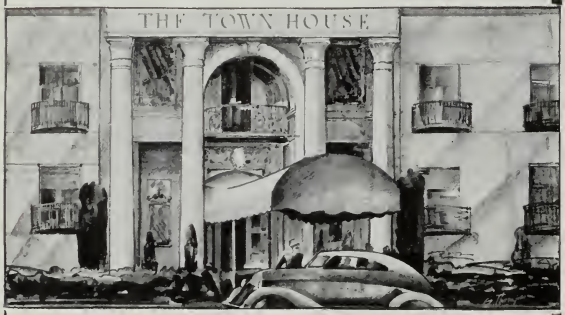
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ON THE RADIO

By LORNA LADD

JUST a quiet little basket of radio suggestions with few side comments is my May day offering to you—especially after my last month's April shower of the inside upheavals of radio.

First of all, if one, two or more of your favorite programs have slipped from your dial, have you taken into consideration the fact that the East went daylight saving the twenty-sixth of April? All programs are an hour earlier than before if the time hasn't been changed altogether, the latter, however, happening in few instances.

Secondly, I'm answering that question asked heaven knows how many times recently, "Has Dick Powell left Hollywood Hotel permanently?" My own personal hunch-opinion is—no. Nothing definite in the way of information has been released, only the stories that Dick has had a throat operation and can't sing for a time. I do know there have been some rumblings on the hour. Miss Parsons, who always seems to be unhappy about something, is said to have been upset about the fact that the screen stars were always introduced as Dick's guests instead of hers, and it is a well known fact that when Miss Parsons becomes blue about affairs, something usually happens. There have been other little disturbances. Frances Langford is said to be another none too happy individual. Dick, being a happy-go-lucky sort of a chap who likes harmony, probably has said a favorite expression of his and is diplomatically letting circumstances ride until they iron themselves out in the natural course of events.

Certainly the times I've seen him nothing has been wrong with him. I know we came near locking fenders late one night on Sunset Boulevard when he was supposed to be at Palm Springs recuperating. I saw him again a few days ago in an antique shop with Joan Blondell and there was seemingly nothing the matter with his voice. Besides, he has started production on another picture.

I had hopes that maybe Eddie Cantor would retire or go to Europe again at the expiration of his present radio contract. But no! he has just signed with the Texas company for a new series at $10,000 a broadcast, $7,000 said to be Eddie's while the extra $3,000 are for incidentals.

A new series entitled "Everybody's Music," designed to replace the concerts by the New York Philharmonic Symphony during summer radio has started on CBS, KHJ-KFRC, 11 to 1, every Sunday afternoon. The concerts are presented in an atmosphere of informality under the baton of Howard Barlow, with commentary by Henry M. Neeley, known in radio as "The Old Stager."

Following Helen Hayes' idea of one characterization through a series, Irene Rich has launched a new dramatic serial over NBC in which she portrays a successful woman lawyer. Ned Wever, who played opposite Miss Rich in the broadcasts of the last two years, continues as her leading man. Time: Fridays at 5:00. Station: NBC, KFI-KPO.

Even Andre Kostelanetz has gone "swing" on us in his new programs on CBS, KHJ-KFRC Friday evenings at 6:00. Supporting the orchestra will be a parade of better known eastern talent—Kay Thompson and her Girls; Ray Heatherton and the Rhythm Singers. David Ross, diction award winner, will be the announcer.

Frank Watanabe, lovable Japanese houseboy, has returned to the air in a new script. He is now boy of all work for Mr. and Mrs. William Hathaway, a well-to-do, retired hardware merchant and his wife who wants to go society. Cameron Prud'homme is Mr. Hathaway, while Georgia Fifield portrays his wife. To my way of thinking, the program is excellent entertainment, but then, I've always been a Watanabe fan.

The old team of Honorable Archie and Watanabe was broken up by Honorable Archie's illness. He has been on the desert for almost a year now and Watanabe has stalled at returning to the air as long as he could, hoping for his partner's return each month; but now no one knows just how long Archie will be away.

Planning a much needed and long delayed vacation, Bennie Walker semi-retired after eight years of successful editorship of the *Woman's Magazine of the Air*—that is, he retired for a month. At the end of the four weeks NBC found he was really quite popular and put him back on the air in a new series. With the assistance of Ann Holden and Beth Dawson, two of his co-workers from the magazine, Bennie is offering a splendid home economics program mornings at 10:30 over NBC, KFI-KPO. Bennie, a baker by true profession, has a way of reciting recipes that actually makes an inherently dry bit of talk entertaining.

An interesting program on the way up for this month is the scheduled broadcast of King Carol, that colorful monarch of Rumania. His speech will be in observance of his country's 55th year of independence. A microphone will be placed in the imperial palace at Bucharest and the speech, in English, will be carried by wire to Geneva or Berlin and thence across the Atlantic. Time: Sunday morning, May 10, 8:44 to 9:00, NBC, KFI-KPO.

Just idly wondering if you have been listening to David Broekman's "California Hour" Monday evenings? It has lovely Jane Froman singing with Mr. Broekman's orchestra and Conrad Nagel of the splendid speaking voice as master-of-ceremonies. The program is another one of those amateur ideas in a little different dress. It's not bad!

And so—until next month—adios!

RUNNING FIRE

By MARK DANIELS, A.I.A.

MENTAL CATHARTICS

SPRING is here and I want to get out into the woods. I need the cleansing song of a meadowlark in my ears. I want to pull stickers out of my stockings and pull petals from a woodland daisy. I want to cut initials in a tree, surrounded by a quivering, bleeding heart, and whistle on a blade of grass held between my thumbs, and tear my breeches on the upper branches of an old madrone. I want to get sweaty and hot and drink out of a spring that has skaters skimming over it, to lie on my back in tall grass and watch a soaring hawk.

With no bitterness in my heart on this glorious spring day, I am in just the mood to do all these things, and I could if it were not for that lousy, lecherous, lascivious, lustful old hog who keeps me working.

THE JEW AND THE LION

IN BERLIN a young lion broke from the vehicle that was transporting him to the zoo and darted up a blind alley where there were several women and children. As he crouched there snarling, switching his tail and trying to decide upon which child to spring, a stalwart young Jew, who was passing, saw and realized the danger. Without hesitation he dashed in, grasped the lion by the throat and, although he was terribly lacerated and bitten, held on until he had strangled the lion to death. The mothers of the children tearfully voiced their appreciation and even spoke of the medal for valor.

The next morning a Nazi newspaper came out with the headlines, "Vicious Jew Kills Valuable Lion."

This all sounds very incredible until we read the same sort of thing, in reverse, in our own papers, "Penitent Murderer Receives Merciful Pardon."

USE AND ABUSE

IT IS often said that there is nothing new under the sun. Perhaps that is true of physical properties. No doubt all the elements, even though lately discovered, were here for a long time. What is new is the manner of use of material things that never were new. The only time new uses of old materials become objectionable is when we abuse them. Cocaine and bathtub gin are comparatively new uses of old materials but we are beginning to abuse them. There are also abuses of old uses that are even more objectionable, but why go into politics?

One of the curses of the French rustic was snails. Now the Parisian all but drowns in the flow of his gastric juices when he hears anyone say *escargot*. Their introduction into this country would be a very new use, and a good one. Tomatoes were once considered deadly poison. Now they are eaten with relish. Firearms were made for warfare; now we dare not go to war because the gangsters have all the firearms. There are a great many new uses we could put things to if we would take our thumbs out of our mouths long enough to give some thought on how to become modern.

We could build houses for people to live and raise families in. Yes sir, we really could, and while the idea of houses is not so new, that of living in them is post-modern. And we might begin to use our feet to walk on. How the bootmakers have overlooked this is a stumper. Perhaps the automobile manufacturers have blinded them. But I suppose it is too much to suggest that the radio be used to broadcast good English, good humor and sparkling wit. Still, it may come, probably after we have all mercifully forgotten our mother tongues.

BRICKS AND BRAINS

IN A recent issue of one of the leading architectural magazines appeared an article entitled "Bricks without Brains". The burden of the author's threnody was the dereliction of the architect in the work of preparing plans that should eliminate every item of waste, indicate the exact materials that should be selected, direct the contractor in every step, and all but give the owner everything he wants regardless of fixed limits of costs.

The article had much to say about the architect not giving his work all the thought and time it needed to accomplish the miracle of construction for less than cost. But it had little to say about the cost, to the architect, of this service. No mention was made of the fact that the architect who confines his work to small residences is often working for less than his client's cook gets.

Bricks without brains is a nasty charge that is often merited but we will have it as long as we have brains without bread.

SHOTGUNS

A FRIEND of mine, of many years standing, has a hobby of collecting poetry and verse that has the locale, or in some way deals with San Francisco. He does not bore his friends with it but, on the other hand, he never overlooks a chance to share his hobby with anyone who might possibly be interested. Naturally, with such a hobby, he would eventually collect reams of verse, for if there is any place in christendom that breaks down the resistance of the versifier who is trying to reform, it is San Francisco.

Not long ago my friend was dining with Porter Garnett, a former editor of *The Argonaut* and now head of the Laboratory Press of the Carnegie Institute of Technology. When the opportunity came gracefully to introduce the subject of San Francisco poetry my friend popped out a sheaf of clippings. At the end of a few moments Porter cried "Shotguns!" "Shotguns?" my bewildered friend asked. "What do you mean, shotguns?" "Last month," Porter replied, "my host at a dinner took me into a room off the library to show me his collection of shotguns. I have never shot a gun, rifle or otherwise. I am not interested in any sort of gun. But my host petted and caressed his collection until I grew sick with envy. I have never developed nor thought of developing a hobby. Here was a great lesson for me. This man was thoroughly happy with his collection of shotguns. He was a different man. He was enthusiastic, glowing, alive. He had a hobby. Shotguns."

ETERNALLY LOST

CHESTERTON'S Father Brown developed his detective powers through the channel of philosophical reasoning. When the police of Scotland Yard were unable to find a certain criminal, they went to Father Brown to ask him where they should search. To their questions he replied, "If you had a leaf, where would you hide it? If you had a pebble, where would you hide it?" The answers were, the leaf in the forest, the pebble on the beach. And they found the criminal in the busy part of the city.

But Father Brown's reasoning solved only one side of a question, how to find an object. What would be his answer to the question, "How can I hide an object so that it can never be found in this world?" would be interesting to learn. Since he lives far from here, in the brain of Mr. Chesterton, I will supply the answer for one kind of object. If you have a document or any other kind of paper that you wish to be eternally lost, defying all search or effort for recovery, place it on my desk.

WHY NOT COLORS, TOO?

THERE seems to be no problem that cannot be solved by modern science excepting a stitch in silk hosiery that will not run. That, gentlemen, is one that the silk manufacturers will tell you with all the solemnity of a Macawber, is something that neither Einstein, Tugwell nor Liberty can do. You see, silk worms are a very timid race of people and they cannot produce a material that will not run on the slightest provocation. Why, all you have to do is look at a silk stocking (and most people do once it leaves the store) and it will run like a scared rabbit. No, you will have to develop bravery in the web of the worm and that is endowing the dumb things with a human attribute.

Well, one woman is going out on a hunt for just that sort of thing. She was a juror in Judge W. C. Leary's court in Minneapolis. While serving she tore her stocking and wrote the judge:

Then I shall shop all over town
When jury serving's done
To find a pair of Coolidge Hose
That "Do not choose to run."

Perhaps some one will find a way to stop RUNNING FIRE.

SANS JOUER

ON JULY 28, 1794, Saint-Just was guillotined in Paris. He had been an intimate associate of Robespierre in whose downfall he was involved, and had been the principal cause of the guillotining of Danton a little more than three months before he experienced that little practical joke himself, along with the two Robespierre brothers.

The Reign of Terror brought on a busy period of the chop, chop, chop and the drop, drop, drop of the guillotine that always recalls the happy days of merry country pastimes. If one can see it in that light, and it is as good as any other, one can imagine the happy Parisians gathered to witness the beheading of the Robespierres and Saint-Just saying to one another, "The guillotine falls alike on the Saint-Just and the *injuste*." *(Sans jouer sur les mots.)*

A PLACE FOR ALL THINGS

ESTABLISHING factories where there is an excess of labor is what the technologist calls common sense. Establishing industries where the labor has been excessive for so long a time that it ceases to think while it labors is what people who think call nonsense. There is such a thing as fat-head amongst the manufacturers, a secret that is shared by all those who love a secret.

Just because there are more people in New York than there are in any other city in the United States there are certain heads of industries who are convinced that nothing on a large scale can be done east of the Hudson. They have not tried to grow bananas there, that is, on a large scale, but there are many who think it can be done as soon as the market demands it. The demand for peace, quiet, moral conduct and an afternoon off can't amount to much, or they would have them in New York.

By the same token it seems to the motion picture producers and theatrical people that there is little necessity to make lithographic posters of stage stars that will look like said stars. To do so it might be necessary to have the portraits done where the stars are outside New York, in some such out of the way place as California. And, of course, that's not being done.



Photographs by Hromatka

A BIT OF FIFTH AVENUE WITH PALM TREES

The Town House on Wilshire Boulevard in Los Angeles faces the rising sun.

THE TOWN HOUSE IS A TOWN HOME

By ELLEN LEECH



EVEN to the casual observer the building is more than an apartment hotel. Probably the site, just opposite the lovely little La Fayette Park, has something to do with the quiet grace with which the Town House opens its doors to the migrating Easterner and to the stay-at-home Californian. The entrance is to a charming, small, but well appointed room, while to the right and left of the incoming guest corridors lead to the public rooms, of which, naturally, the Victorian Lounge and the Wedgewood dining room are of paramount importance.

The Victorian Lounge has a subtle air of charm and graciousness, obtained through wise selection and placing of the furnishings. Centers of interest have been created, making possible group entertainment, without conflict, especially desirable in a room of this type. A fire place forms a focal point on a dull day, while the opposite end of the room glows and gleams through the sheen of satin. The title of the room is provocative, making the serving of the luncheon and dinner cocktails a zestful occupation, with a consistent ear always cocked for the quaintly Victorian reprimand "We are not amused."

The Wedgewood Room, as the name implies, carries out the thought and artistry of the greatest of English potterers, both in coloring and panel decoration. The room is equally lovely when flooded with sunshine or when the fog greys the day, since the blue adapts itself so perfectly to the elements. From this restaurant French doors open to flower-lined steps leading to the terrace, on the upper reaches of which tables and chairs, under gay umbrellas, invite attention. The whole garden is abloom and may be enjoyed from many points of vantage.

The ballroom is well planned, of good size, and may be divided into two rooms on occasion. It is adjoined by the French Room, perfectly adaptable for a card party or a small reception. An Oak Room is provided for the men, sturdily paneled, to be used for a private dinner, smoker, or for a business meeting. In contrast is the Powder Room, opening from the lounge, and feminine in every line, delightfully worked out in pale apricot and silver.



Since the Town House offers apartments, suites and individual rooms, it is amazing to find how varied are the color schemes and the decorations. There is no duplication. The larger units provide a living room or salon, den, dining room, and kitchen, and two bedrooms, each with bath, reached by stair. In two suites of entertaining and interesting interior, each shows harmonious design of arrangement and of color. The slightly accented formality of one suite contrasting with the other, of equal beauty but subtly less formal. The properties of color and the principles of color combination were studied and the several methods of working out color schemes were resorted to with amazingly pleasing results. An arresting fireplace on the inner wall savors of hospitality, while pleasant whispers of delights to come animate the dining-room, upheld by the Irish linen, the excellent china service, the beautiful glassware, and the sophisticated but simple silver.

The whole house presents a comforting sense of rightness. The color harmony was achieved by analogy, by the use of related colors, with frequently the secondary as the prevailing color. It may often be impossible to measure the proportions of color in the composition of a room, but here a scheme of related color harmony was followed. Here is recognized the value of providing vital color with a simplified color scheme, not so much pure and warm color at full maturity but by the introduction of strong color notes in the use of ornaments and bowls of flowers. A touch of color is frequently added by the prints, which have been carefully selected for each suite and delightfully framed. Artistry was employed in the framing and counts in proportion to the thought given to this detail.

(Continued on Page 32)



BEACH HOUSE FOR MR. AND MRS. NORMAN CHANDLER
Alamitos Bay, near Long Beach, California
OFFICE OF GORDON B. KAUFMANN, ARCHITECT
CHARLES RAY GLASS, INTERIOR DECORATOR

READY FOR NOAH

Photographs by W. P. Woodcock

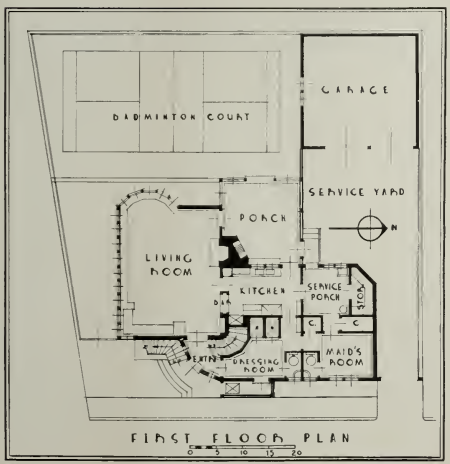


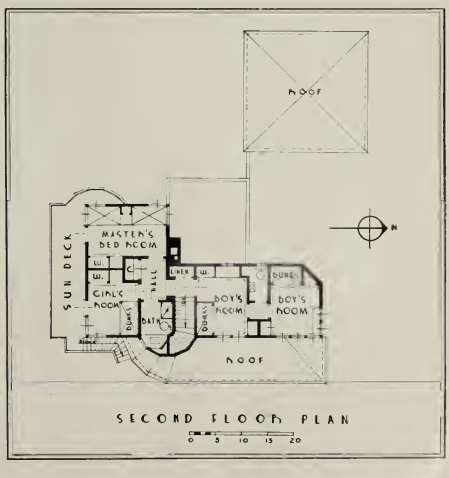
If the appearance of sturdiness means anything the Chandler progeny will be ready for the venerable pilot if he ever finds it necessary to make a call in these parts. The structure has a nautical accent that is not entirely due to the portholes in the upper and lower stair halls. Perhaps it is the weather-vane, or the canvas over the balustrade or the fact that there is no sea-weed on the walks. Perhaps it has it for no reason at all, but there it is. The walls are of horizontal redwood siding painted off white. The roof line and what some call the plinth, or is it a dado, are painted blue, as are the composition roofs. Heaven help that blue in the southern seashore sun. If this structure is not wholly modern it is at least entirely original. Just because in the past quoins were not treated as windows is no reason why windows of today should not be treated as quoins and the way they are handled here unquestionably gives one a sense of security. All in all, this house, like most others from Gordon Kaufmann's office, will repay considerable study.





Like all diminutive plans these do not entirely show the architect's intent. The direction of the desirable view can only be surmised by noticing the side that has the most windows. Undoubtedly it is best that boys' windows should always get the morning sun. Most parents know that it takes a sunrise gun along with the early light to get the lads awake. The hexagonal tower provides an interesting contour for the bathroom which is fully developed by the placement of the lavatory and window. Only red and white are used in this room. The hook rug is in those colors, towels are white with red borders, wall paper is in varying spots of red, shower curtain is brilliant red oiled silk and sometimes the occupant's eyes are red. The dressing room and showers, shown on the right, are finished in white and lemon yellow. Upholstered seats are in yellow Fabrikoid studded with white nails. The floor is green marbelized linoleum.













The beds in the master bedroom have been separated by a combination heat register, bookcase, radio stand and night table. Just how practical is a night table at the foot or head of the bed may be questionable, but not much reading goes on at the beaches. Curtains in the room are silver white Permatex of metallic lustre, edged with pipings of turquois. It would seem that the Chandlers are determined not to sleep after dawn. The wall paper is in soft turquois and silver. The floor is covered with gray battleship linoleum. The woodwork is white.

At the upper right is a view of the living room that shows the recessed bar. It is always recess time at the beaches. The bar is finished in lacquer red and blue mirrored glass. The tete-a-tete chairs in the center are not Siamese. If you don't like your neighbor you can slide your half to any part of the room you can get it into. The chenille covering is striped emerald green and royal blue. Side tables are of natural laurel with chromium lamps built in.

In the daughter's room the woodwork is white, as throughout the house. The walls are covered with a paper of fish net design in blue on a white ground. Curtains are of blue chintz and white embroidered stars. Floor is linoleum. Venetian blinds are white.

The living room, lower right, is treated in an original manner. The walls are striped in a graduated scale beginning with indigo blue at the dado line and passing to sea green at the ceiling where a sharp emerald green separates the wall colorings from the pale blue green of the ceiling. If you can remember the width of these stripes they form a handy way to measure the height of a growing boy. The Venetian blinds, white on one side and yellow on the other, are taped in white. The floor is covered with deep royal blue linoleum.

THE ART EXHIBITION

At the 1936 SAN DIEGO EXPOSITION

By JULIA GETHMANN ANDREWS
Curator



"Problem in Rhythm" by Luigi Lucioni — Lent by the Ferargil Galleries

THE San Diego Fine Arts Gallery, under the direction of Reginald Poland, fulfils, at least in a measure, what Sheldon Cheney declares to be the Modernist ideal of an Art Museum; "A museum living up to the implications of its name, 'Place of the Muses'; a place, colorful, intimate, unified; giving back an aesthetic response, rather than merely instructing the mind." Expressive items have been lifted out of a great range of schools and periods of ancient and modern time, to contribute to an exhibition of *living art*—living, because still retaining the power to refresh the beholder, and vitalize the student. The installations have been made to create a Gallery which as a whole shall be a pleasant art experience for the visitor.



Portrait of an Old Lady by Rembrandt
Lent by the Detroit Institute of Arts

The Lower Rotunda is a scintillating composition in reds, ranging from the warm crimson of early Italian panel painting, and the cool rose of the Spanish painter, to the deep wine and madder-lake of heraldic tapestries and ancient damasks. 16th and 17th century polychromed sculptures of saints reflect the mystic glow of these vibrating colors.

In the ten galleries beyond the rotunda, the student seeking the masters of "expressive form" and "rhythmic vitality" will find much to engage him; in the gallery of Far Eastern art, the expressionistic color and pattern of the Ming portraits, the distinguished distortion and abstraction of Buddhist sculpture, the simplification of form in Sung and T'ang pottery, and the cosmic rhythm of Chinese landscape painting; in the Gallery of Old Masters he will find Western painting whose abstract design, underlying the pictorial realism, forms a vital creative movement within the frame quite apart from the literary meaning of the subject-matter, as in the work of the Italian primitives shown, notably Di Fredi, and in Tintoretto, Rembrandt, Cranach, the Master of Frankfort; and El Greco and Goya in the beautiful Spanish Period Room.

The major space in the Exhibition is given to the work of modern and contemporary painters. In the little gallery devoted to the School of France will be found intimate sketches and small canvases representing all the leaders of progressive painting from Cezanne to Miro, men who continue in large measure to determine the nature and direction of art expression the world around.

Two galleries are devoted to Mexican art, one of which features some of the finest art achievements of the Indian civilizations in which the present vital art of Mexico is rooted. Pottery, lacquers, Saltillos, santos, and Codices reveal the essential place of art in Mexican everyday life and their instinctive sense of fine color and design. In these two galleries there are examples of the work of Rivera and Orozco, the giants of the contemporary movement, and of such important men as Atl, Siqueiros, Merida, Castellanos, Mendez and Tamayo. They bring to their work consummate technical skill (the majority of them having studied and painted for years in the great art centers abroad), but they often "caricature to humanize," as Siqueiros advised, to gain power of statement for their ardent social and political aims. Here is an art that is integrated with life and achieves the undeniable greatness consequent upon detached sincerity.

The gallery of American painting includes

(Continued on Page 35)





BEACH HOUSE

of Mr. and Mrs. Roland Coate

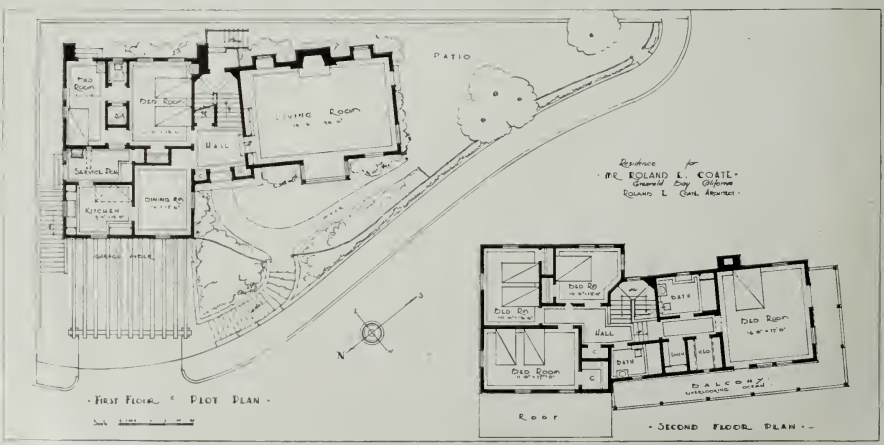
Emerald Bay, California

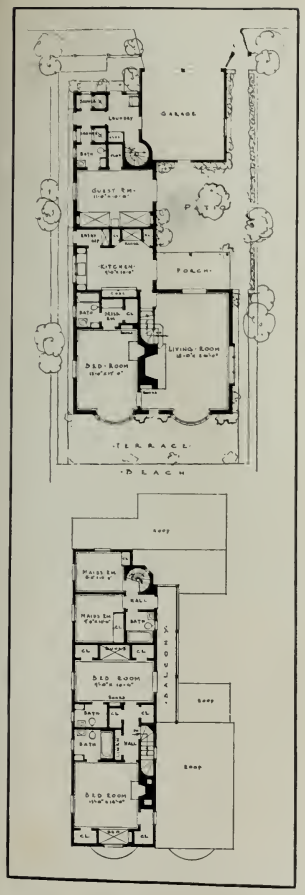
ROLAND COATE, A.I.A., ARCHITECT

On a promontory overlooking beautiful Emerald Bay, one of the very few private beaches in southern California, the beach house of the architect, Roland E. Coate, commands an unrestricted view of the blue Pacific.

White stucco wall, salmon colored balcony and blue trim are some of the features borrowed from the houses at Acapulco, far down the West Coast of Mexico, where the owner visited before coming back to California and designing this house. The fence and windbreaks with the hinged panels which can be raised and lowered are made of hand split redwood and whitewashed. In the patio one enjoys sunshine or shade and a fine view of the ocean and beach. All of the rooms are lined in wood, some painted and some in natural pine. The living room is a combination of painted wood paneling and natural finished knotty white pine and the floors are wide oak planks.

Photographs by George Haight







BEACH HOUSE OF MRS. WALTER LEIMERT

Near Malibu Beach, California

H. ROY KELLEY, ARCHITECT

SIMANK-SEARCY, INTERIOR DECORATORS

To those in other parts of the west where access to rooms by outdoor loggias and balconies seems to be asking a lot of a guest, it should be explained that on the southern beaches this is considered good practice. If it were not, the first floor guest bedroom would seldom be occupied and it would be difficult to keep maids who had to go down to the living room in order to reach the upstairs bedrooms. Even at that, it seems odd to sandwich a guest between the kitchen and the laundry no matter how clean may be his habits. Other than these features which may appear strange to northern eyes, Mr. Kelley's plan is well organized and fits the lot like an inlay filling in a tooth. The exterior walls of the main house are common brick to the second floor.

It is interesting to note that Mr. Kelley has introduced few, if any, notes of modern architecture. The house is more of that type now called Monterey. The wide overhanging eaves are most logical for a beach house which must withstand both the direct and the reflected rays of the sun. Returning to the outside passages it is well to note how the use of them permits the building of a house with the minimum of hall space.

Photographs by George Haight.

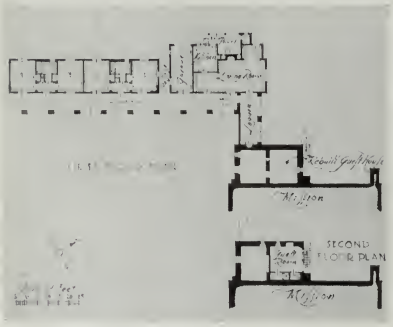












MISSION SAN JUAN BAUTISTA

Rectory and Guest House

By IRVING F. MORROW, Architect

In 1932 two gifts made possible new construction at the old Spanish mission of San Juan Bautista. The new works, while adjoining and united in composition, really constituted two separate buildings.

Touching the Church at the rear stood a picturesque adobe appendage about 18 by 32 feet of uncertain purpose, but variously called the "jail" or the "dove cote." For some years its condition had been growing precarious. The first problem was to rehabilitate this, incorporating at the same time facilities for guests of the Mission. It has been rechristened the Guest House.

Large portions of the badly leaning adobe walls were judged to be beyond the possibility of reasonable repair. The building was therefore measured with great care, taken down brick by brick, and rebuilt. New adobes were made to replace the missing ones. Advantage was taken of this reconstruction to supply adequate foundations, the lack of which is perhaps the greatest source of weakness of the old adobe buildings. Concrete footings for walls 2 feet 10 inches thick in a small building provide a surprising sight. Strands of barbed wire were laid around the corners in the joints.

Large redwood beams about 35 feet long, running through the two exterior walls and an interior partition, were found to be as sound as new. They resumed their old positions in the new structure, and carry the flooring for the added guest room.

This is a single room with bath, occupying the rear of the second story and made accessible by an exterior stairway. The room has an admirable prospect over the Mission olive trees in the immediate foreground to the broad San Benito Valley below.

The Rectory is a new building about 30 by 120 feet, providing living room with alcoves for library and refectory, kitchen, garage, and four sleeping rooms. An open loggia runs the length of the building in the well-known Mission manner, and a short loggia and wall join it to the reconstructed Guest House. The building proper is

(Continued on Page 35)

BOOKS

By EDWIN TURNBLADH

"Personally . . ."

LOOKING through Somerset Maugham's newest book, "Cosmopolitans," a collection of stories, I was quite surprised to come across a sentence which at once reminded me of one of the most significant lines in the Sinclair Lewis novel, "Babbitt," some years ago.

In writing of a character named Mayhew, Maugham reflects that ". . . to me his life was a success. The pattern is good and complete. He did what he wanted. . . ."

Mayhew, then, was indeed a contrast to Babbitt, whose climactic protest you'll remember—a pathetic cry from a spirit smothered under "success" blather—"I've never done a single thing I wanted to in my whole life!"

I suppose there are uncountable definitions of the successful life, even though these two are decidedly parallel—these of Maugham and Lewis—and are undoubtedly widely shared with some variations. For myself, I incline toward that view.

But, if I may go on to expand my own definition, I hope to find a good share of the final measurement in a memory crowded with moments to remember.

* * *

While on the subject of definitions, I've often thought I'd like to compile an entirely literary dictionary to take the place of a general dictionary which, however adequate, only half describes. If I did, I could give Christopher Morley's definition for "man"—"A creature alternating sixteen hours of mischief with eight hours of innocence; aware of death at every street crossing, yet rarely scathed; a moving eddy of self-consciousness seizing desperately upon casual laughter. . . . An ingenious assembly of portable plumbing; a folder of Unfinished Business; the chorus of a song whose verse everyone has forgotten. . . ."

* * *

Perhaps nowhere in print could you find a more apt definition of a "critic" than in Ambrose Bierce's "The Devil's Dictionary," written in 1911. A critic, said Bierce, is "a person who boasts himself hard to please because nobody tries to please him." If you haven't "The Devil's Dictionary" among your reference books, your desk isn't complete.

The more I note the divergent effects which books seem to exert upon reviewers, the more I can appreciate Bierce's description of the species. It is really strange how two observers can look wholly differently at the same page of designed inkspots. One feels that if those two critics both ate half of the same egg, one of them would swear it was a persimmon while the other would insist he was eating a lemon. Take two comments on "Freedom, Farewell!" by Phyllis Eleanor Bentley. The New Statesman and Nation reviewer labels the work "an interesting but rather lumbering historical novel. . . ." In the Springfield Republican, on the other hand, the book is praised as "a historical novel with a verve. . . ." Lumbering and verve are quite contrary descriptive terms.

The same opposition of viewpoint may be found about Somerset Maugham's "Cosmopolitans." The New York Times says it "exhibits all the expertness which readers of W. Somerset Maugham have come to expect," while the Chicago Tribune believes that the stories "are not Maugham at his best."

And consider Igor Schwezoff's "Russian Somersault." The London Spectator critic regrets that "as autobiography the result is insipid and unsatisfying." But the New York Times reviewer finds Schwezoff's work "an intensely interesting book, suggestive, alive, truly unusual."

The Saturday Review of Literature, speaking of "The Thinking Reed," says that "Rebecca West's new novel would seem less disappointing if almost anyone else had signed it," while the New Republic concludes that "her novel for long stretches is dull and banal." But Time remarks that the book "immediately takes its place among the best novels in the short memory of modern man."

Contrast two comments about Phil Stong's "Career." This is from the Boston Transcript—"Phil Stong's special ability is the creation of a little world complete in itself. No loose ends are left dangling to provoke the reader to think on the implications which another novelist might have found in the situation, to generalize on the social forces which direct the destiny of Pitsville's citizens. . . ." And this is from the Christian Science Monitor—"Phil Stong's latest novel is a satisfying piece of Americana. The story is set in a small Iowa town, but forces of national importance shape its events. . . ." The scope of the story is totally oppositely understood.

Such diversity in literary judgment furnishes proof for the frequent contention that criticism is valueless, as being only the opinion of one man—and an untrained man at that. We have some bases for judging in other creative fields, but literary criticism is still mainly haphazard, careless guesswork. No wonder new authors have a struggle where there is not the least universality of appreciation of what is authentically fine work. And no wonder many people, authors and others, never read book reviews—including, I fear, my own.

* * *

To me there is something especially fascinating about old letters, autographs, and manuscripts. I find them considerably more so than rare books and first editions. There's a personal feeling about them that crosses over years and distance and brings the writer quite into your presence. The other day in a book store I lingered over a United States Consul commission signed by Abraham Lincoln. I pictured there the scene in Lincoln's office, saw Lincoln dipping a pen into an old-fashioned inkstand. The man was real to me then, more than he'd been in the books of biographers. Today the Commission is on sale for forty dollars.

Signatures, alone, I find, have small market value. And the price of an old letter depends upon the contents. An author's invitation to dinner, for example, possesses markedly less sales worth than a letter referring to some literary work. A three-page letter by Samuel Johnson, writing about Gray's "Elegy," is now listed at $5,500. Author's letters on personal matters generally come second to those of literary reference. And manuscripts draw high prices—a twenty-eight page one by Walt Whitman selling for $3,300. Whitman's letters, due to the large quantity he left, have slighter value.

Letters by Poe, Shelley, Browning, and others of literary history, are sold at from $150 up, according to the contents. Autograph letters of other historical characters, aside from literature, often draw sizable prices. One written by Martha Washington was held at $1,150.

When Button Gwinnett signed the Declaration of Independence, he must have concluded he'd done enough writing for a lifetime. Gwinnett letters are very scarce. Button, Button, who's got a Button?

* * *

Some day I want to begin a scrapbook of clippings from books. I'd like to carry a small scissors in my pocket and inconspicuously cut them out at book shops, the public library, my friends' libraries, and elsewhere. Anyhow, I'll carry a notebook somewhere in my jeans and jot down paragraphs which, through some superior quality, especially arrest my notice.

I have a couple of examples at hand—one from "Man the Unknown," by Alexis Carrel—"For the first time in the history of humanity, a crumbling civilization is capable of discerning the causes of its decay. Will we utilize this knowledge and this power? It is our only hope of escaping the fate common to all great civilizations of the past. Our destiny is in our hands. On the new road, we must now go forward."

The other I found in H. L. Mencken's preface to "Southern Album," by Sara Haardt—what seems to me the entirely best preface written by anyone in years—"Of this Southern charm she was very critical, and once she wrote a short story to expose and riddle it, but she could no more shed it than she could shed the accent that left all her r's as

(Continued on Page 36)



The "U" shape kitchen is finding favor in the modern home and below are two arrangements that are strikingly novel. Although utilizing small areas they are complete so far as equipment and working surfaces are concerned. These three modern and practical all-gas kitchens were planned by the Los Angeles Gas and Electric Company.





KITCHENS

Number 2 of

THE SMALL HOUSE SERIES

Last month we told how to "Make the Small House More Spacious." This series will continue in forthcoming issues and will feature Windows, Roofs, Floors, Heating, Bathrooms and Common Errors in Estimating the Cost of the Small House.

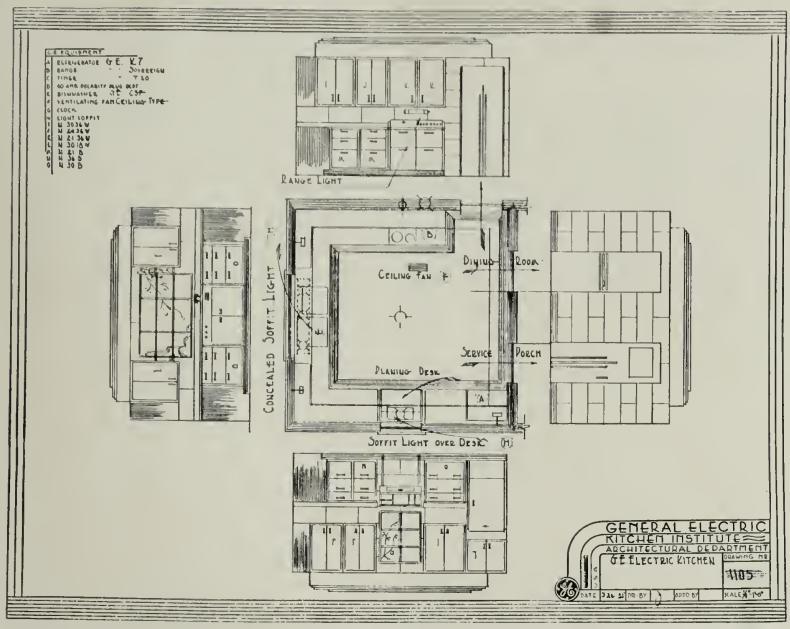
As the size of the house decreases the kitchen becomes more important in the life of the housewife. In the house of two bedrooms it becomes the most important factor in the plan, for a two bedroom house is nearly always a servantless house.

In a home that shelters no servant the woman of the house spends a great deal of her time in the kitchen. Most five and six-room houses are in this category. It follows that the kitchens of these houses should receive the most intensive study of the architect. But, unfortunately, the maximum fee the architect can charge, and hope to get, does not pay him even a fair daily wage for such study. He cannot standardize his kitchens for there is no such thing as a standard kitchen any more than there is a standard dress or a standard suit of clothes.

Different women have different ideas as to how a kitchen should be arranged. They prepare and serve meals in different ways. Some like a gas range, some electric and others like to cook on a coal stove. Some like to have the telephone in the kitchen and to keep their account books, receipts there. Some like a breakfast table in the kitchen, an incinerator, vegetable and flour bins there. It is impossible to design a kitchen to suit them all, and properly so. But there are elements that are desirable in all kitchens which should be carefully considered.

The Pullman kitchenette started the movement for the condensed kitchen. Space as small as six by eight feet can be made to accommodate the essential equipment for a family of two or three if that equipment is carefully placed. Eight feet by twelve feet is sufficient for a family of four, and ten feet by fourteen feet is ample kitchen space for most houses of six to eight rooms, sometimes more.

The oblong kitchen is more economical of space and results in less steps for the cook. The arrangement of equipment is always of paramount importance. Most plans call for the stove on the side opposite to the sink and nearest the dining room doorway but there is a growing tendency to place these two units of foremost importance on walls at right angles to one another with a shelf running from



stove to drainboard. This arrangement facilitates many operations.

With the availability of the automatic refrigerator at lowering costs the old cool closet is slowly giving way to a vegetable bin on the kitchen porch. The corner sink and the corner window have come to stay. This plan often solves the problem of unbroken wall space for kitchen cabinets and cupboards. Drop tables in small kitchens are returning.

In the matter of kitchen cabinets there is much room for improvement. It took the automobile industry a long time to get away from the old fashioned buggy dash-board idea but they finally made the break. Architects are still locating the pot and pan closet on the floor beneath the drain board. Every time a woman wants a frying pan to hurl at her husband's head she has to get on her knees to reach it, which raises her temperature and increases her accuracy. Shelves for pots and pans should always be between two feet and four feet six inches above the floor. The refrigerator that is raised well off the floor is also the more popular. Stooping to tee a golf ball is all right, but fun's fun.

With inches counting in the small kitchen there is a leaning towards linoleum lined walls which when matched with table tops and work shelves, adds much to the appearance of the room.

Gas and electric stoves now come with tops at the level of the drainboards, with ovens below the level of the burners. This adds much to the appearance of spaciousness and actually eases the work.

The smaller the kitchen, the more important it is to round the corners of the work tables, shelves and cabinets. This may cost a little extra but may save more than that cost in liniments and bandages.

Many women dislike having their gas range near a door because the pilot light for the burners is sometimes blown out. And don't forget that there are right and left hand stoves.

Of course, the principal reason for the small kitchen is economy but, even so it is wise to provide electric outlets for dishwasher, egg beater and juice extractor. Who can tell when he may be able to afford these space and labor savers?

Until recently kitchen planning was sort of haphazard, the architect utilizing his experience and knowledge of materials and the housewife demanding her own preferred arrangements. Manufacturers of kitchen appliances have lately organized kitchen planning departments that now offer architects, contractors and home owners the results of scientific study by home economic experts. These studies provide for the proper placement and use of the most modern equipment for food storage, and preservation, food preparation, cooking and cleaning. The above plan illustrates how the General Electric Company through its Kitchen Institute offers planning service and below one of the many all-electric kitchens planned and built under their supervision.



MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region.

Abbreviations used are:

H—Hardy H-H—Half-hardy T—Tender
E—Evergreen D—Deciduous A—Annual
P—Perennial B—Blooming second season from seed

SHRUBS—May

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Buddleia Davidi superba (Orange-eye Butterfly Bush)	H. E.	12′	rich lilac	sun best	garden	Seed; cuttings of dormant wood.	Prune severely after blooming. Is drought resistant.
Callistemon, Metrosideros, etc. (Bottle Brush)	H. E.	10′	red, rose, white	sun best	garden	Seed, produced abundantly.	Drought resistant.
Cistus sp. (Rock Rose)	H. E.	5′	white, rose, etc.	sun	any, well drained	Seed in spring; layers and cuttings spring or late summer.	Is drought resistant and stands neglect.
Escallonia sp.—rosea, rubra, montevidensis, and new varieties	H. E.	10′	white, pink, red	sun best	garden	Seed, produced abundantly.	
Feijoa Sellowiana (Pineapple Guava)	H. E.	10′	white and purplish red	sun or part shade	garden	Seed in spring; grafts on seedlings.	Will stand dry air and some frost.
Philadelphus coronarius (Mock Orange)	H. D.	10′	cream white	sun or part shade	garden	Cuttings of dormant wood.	Prune to shape desired. Fragrant flowers.
Viburnum opulis sterile (Snow Ball or Guelder Rose)	H. D.	10′	cream white	sun or part shade	garden	Cuttings of dormant wood.	
Adenocarpus viscosus (Canary Island Lupine)	H. E.	5′	yellow	sun	garden	Seeds; green wood cuttings; layers.	Moss-green foliage and stems all the year.

TREES—May

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Cercis chinensis (Judas Tree)	H. D.	40′	purplish pink	sun	rich sandy loam	Seed in spring; soft cuttings in summer under glass; new varieties may be grafted.	Flowers when leafless and is profusion of color.
Cornus capitata (Evergreen Dogwood)	H. E.	15′	cream turning to red	part shade	well drained	Cuttings of mature wood; grafts on common stock.	Best planted under high trees. Can use plenty of water. There are showy red fruits in fall.
Hymenosporum flavum	H. E.	40′	yellow	sun	garden	Seeds.	Sometimes misnamed Pittosporum grandiflora. Blooms from April to July.
Robinia Pseudo Acacia var. Decaisneana (Double Rose Locust)	H. D.	25′	light pink	sun	any good	Seed in spring.	Very showy tree in bloom and fast growing.

VINES—May

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Jasminum azoricum	H. E.	25′	white	sun or part shade	good garden	Cuttings.	Blooms over long period.
Passiflora caerulea var. grandiflora	H. P.	50′	pale lavender	sun	garden	Seed; suckers.	Suckering habit makes it a nuisance.
Phaedranthus buccinatorius (Bignonia Cherere)	H-H. E.	50′	crimson with yellow base	sun	good sandy loam	Cuttings.	Showy evergreen climber in warm location.
Polygonum baldschuanicum (Pink Climbing Knotweed)	H. P.	50′	blush-pink	sun or shade	garden	Seeds; divisions.	Stands lots of cold. Blooms all summer and fall.
Sollya heterophylla (Australian Bluebell)	H. E.	10′	blue	sun or shade	garden	Seeds; cuttings under glass.	Spray for black scale. Makes good cover for banks and fences.

FLOWERS—May

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Aquilegia hybrids, named varieties (Columbine)	H. P.	2½′	yellow, blue, red and yellow, white, rose, cream	shade or part shade	rich garden, well drained	Seed in June, set plants in fall.	Takes two years for full blooming beauty. Do not over water in winter while dormant.
Erigeron caucasicus and E. speciosus	H. P.	2′	rosy-purple, dark violet	full sun	garden, well drained	Seed in spring for following spring; divisions when not in bloom.	Good for cutting. Use new varieties, such as Mersham Glory.
Digitalis purpurea (Foxglove)	H. B.	5′	shades of purple, white and yellow	shade	moist garden, no lime or fresh manure	Seed in March or April, plants set about Sept.	May be allowed to naturalize and will bloom over long period. New hybrids are good.
Huechera sanguinea hybrids (Coral Bells)	H. P.	18″	rose, white, crimson	shade or part shade	garden, well drained	Seed in July, plants set in Sept.; division of clumps.	
Hemerocallis fulva (Tawny Day Lily)	H. P.	3′	orange with brownish cast	sun or shade	garden	Divisions, or seeds if available.	Double form is popular; blooms later.
Hippeastrum vittatum (Amaryllis vittata) (Johnson's Lily)	Bulb	1½′	red and white in various shades	sun	sandy, with leaf-mold	Set bulbs in fall. Seed in July produces blooms in two years.	Good as pot plant.
Chrysanthemum coccineum (Pyrethrum roseum)	H. P.	3′	crimson, lilac, white	full sun	light garden, well drained	Set plants high in fall; best bloom second year.	Better alone than in border. Mulch in early spring with old manure.
Scabiosa Columbaria	H. P.	2′	blue, pink	sun	garden	Seed in June, July; divisions.	Keep on dry side.
Tritoma gracilis (Kniphofia) (Dwarf Poker Plant)	H. P.	1′	yellow, orange, apricot	sun	light garden, well drained	Seed in spring; root-divisions.	Keep on dry side.
Watsonia hybrids, named varieties	Bulb	4′	coral, white, rose, pink, red	sun	good garden, well drained	Divide bulbs in October.	Bulbs deteriorate if left out of ground.
Sprekelia formosissima (St. James Lily)	Bulb	1½′	true crimson	sun	good loam, well drained	Bulbs set any time.	It is half-hardy.
Delphinium elatum (Annual Larkspur)	H. A.	6′	blue, pink, white, rose	sun	rich garden	Seed sown in early spring where they are to bloom.	Many new varieties, such as Improved Imperial, should be grown.
Globularia trichosantha (Globe Daisy)	H. P.	8″	blue	sun or part shade	sandy, well drained	Seed two years before blooming; divisions.	Rock garden plant.
Hunnemannia fumariaefolia (Mexican Tulip Poppy)	H-H. P.	2′	lemon yellow	sun	light, well drained	Seed in spring where plants are wanted.	Blooms again in October or November. Sunlight is the double variety.
Pentstemon heterophyllus (Nursery name for native California pentstemon)	H. P.	10″	bright blue	full sun	light, well drained	Cuttings in fall to insure good color. Seed in spring.	Somewhat drought resistant.



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LOS ANGELES

THE AMATEUR BOTANIST



Lilies, one of California's most beautiful wild flowers.

IT looks very much as if I must drop the subject of the conifers, just as I had got my stride. This morning I received the following note:

"Dear Amateur Botanist:

Just how much of an amateur you are, or botanist for that matter, I do not know. Perhaps you are what they call a 'dry botanist', but I will pay you the compliment of asking you to get off your old conifers with their long names and tell us something about flowers. Don't you know that spring is here?

A FLOWER LOVER."

Well, Mr. or Mrs. or Miss Flower Lover, I guess you are right. Spring must be here because I drank my first cup of sassafras tea this morning. So I guess I had better say a few things about flowers while it is timely, but I warn you I am not through with conifers.

And as to long names, how do you like Nymphaeceae and Caryophyllaceae. This is what Mr. Bailey says about the former: "Aquatic herbs; leaves alternate; flowers usually bisexual—sepals mostly 4, rarely 5, 6 or 12; petals 3—many usually very numerous, hypogenous or more or less epigenous—stigmas radially arranged on a sessile disk—fruit indehiscent or irregularly dehiscent—etc." And *that* is only a water lily.

At this season everyone who has a car, or a friend that has a car, will be out on the highways oh-ing and ah-ing about the wildflowers, and perhaps I can add to their pleasure by laying off systematic botany long enough to tell something about one or two of the varieties they will see.

One plant that everyone wants to know more about if he knows the name at all is the lupine. California is rich in wild lupine. In Europe and our eastern states it is a great favorite in the garden. There are both perennial and annual varieties, but the one that colors our fields, sometimes for a mile, is the annual. Dr. Jepson lists 23 of the annual varieties and 32 perennials as native to California. The tree lupine grows to a height of ten or twelve feet. The perennials bloom in June and July. The annuals are about the fastest growing of any of our garden flowers, sometimes blooming within six weeks after the seed is sown.

The lupines belong to the order of legumes and the flower, as might be expected, is shaped like a

(Continued on Page 35)

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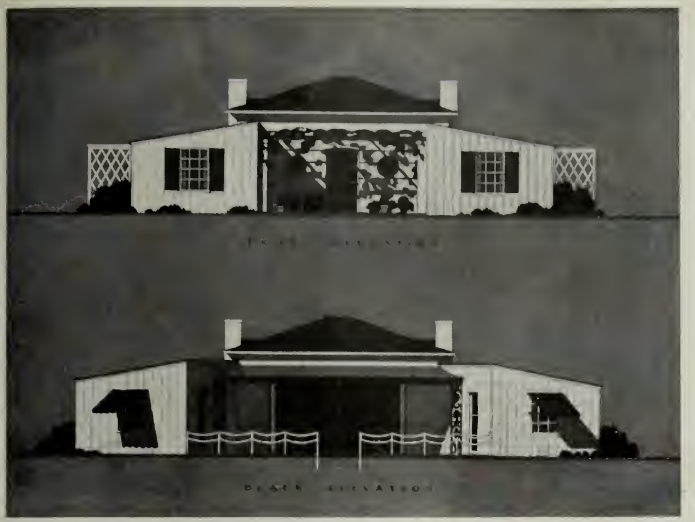
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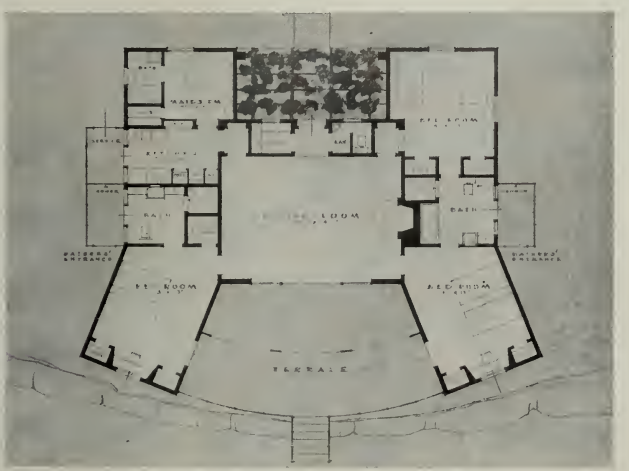
Edgar Bissantz, Architect

The little word "just" is responsible for the deplorable appearance and condition of most beach houses. "It's JUST for the summer months." "We want it to be JUST as inexpensive as possible." "It's JUST a week-end place, so we won't need an architect." "Build something, anything—but finish it quickly so we can move in JUST as soon as possible." That is the attitude of mind which has produced the ugly, ill-arranged ramshackle monstrosity known as "just a beach cottage"—probably the most uncomfortable and least satisfying dwelling devised by man since prehistoric times.

Rightly considered, the beach house should be a comfortably planned, well-built summer home, easy to live in and easy to take care of—not a rickety depository for awkward furniture, bad pictures and outmoded ornaments and dust-catchers from the attic and garage. Because of the disintegrating action of the sea air, it should be built of sound materials, or the owner's investment will be destroyed. Only the best paint "stands up" in the salt air; cheap plumbing "goes to pieces" very quickly at the beach; galvanized iron rusts through and poor hardware ceases to function near the sea. It is easy to be penny wise and pound foolish when building a beach house.

This house was designed to fit a small cove near Montecito, as a summer home and year-around week-end house for a small family—but it is planned for the convenience of many bathing guests. The bath rooms are located adjacent to the bed rooms, with access from the beach, so that one bath room and the adjoining bedrooms may be used as dressing rooms by the ladies, while the other bath room and adjacent bedroom is used by the men. Showers outside of the entrances to the bathrooms remove the sand before the bathers enter the house. Other facilities for comfortable living are provided, with the utmost simplicity of detail, so that cleaning and housekeeping are reduced to a minimum.

Constructed of wood frame, with board and batten and plaster, or entirely of wood, and equipped with good mechanical appliances, this house will serve indefinitely without trouble or repairs. The diagonal placing of the bed rooms that face the ocean was designed to give wider angle of view from the sliding doors of the living room, and to take advantage of views of the coast from the bedrooms.



THE ETHICAL ARCHITECT
Versus
THE CLIENT

The following is a friendly bit of advice for thought addressed to the architect who has a client wishing to build an estate costing upward from $20,000:

It is really heartrending to see the many beautiful and expensive estates in the so-called high class residential districts of our city, that have entirely missed the objective desired by the owner.

Today these properties are worthless and undesirable to him for the purpose designed and it seems a good time to call the attention of all architects who do good work and have pride in their jobs to the necessity of calling in a location expert to assist in the emplacement of a home estate, having in mind its future value and maximum use to the owner.

The value of this advice is obvious if the architect and his client would only avail themselves of the services of such an expert who is willing to give time to such work without cost.

When a client calls on an architect and engages his services to design a home and wants in addition to the home, an extra guest house or two, a swimming pool, tennis court, barbecue corner, stable, dog kennel, pet enclosures, etc., on an acre lot, he presents a problem that is almost insurmountable, but usually the architect crams it all in, and what have you?

When such an emergency arises, give me a ring and I'll be glad to sit in and tell you about a 3 or 5 acre parcel of ground that will perfectly fit your picture and possibly your client's present lot can be used as part payment or can be readily disposed of.

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REMODELING A BEACH HOUSE



The White Elephant

Built originally as a "Garage House", on the rear of a lot at Balboa Island, the old structure before remodeled into the home of Colonel and Mrs. Mower stood as a problem. The lot faces the South bay which is highly desirable and the East on a street ending at the "boardwalk." The building was difficult to rent, impossible to sell, and became known as a white elephant. When the present owners consulted the architect they asked whether the building should be wrecked, remodeled, moved or left intact. The structure was well built and the architect advised alterations, pointing out the desirability of a fenced yard between the house and "boardwalk".

Next to the garage was the old dining room which was converted into a two-car garage. A new dining room with French doors was added, a new stair hall was built, larger windows lightened the kitchen, and the maid's room became the Colonel's den. An outside shower prevents tracking sand through the house. Upstairs three small bedrooms were converted into two large bedrooms with ample closets.

The entrance hall has a linoleum floor in brown with an inlaid compass in green and orange. The ship's bell, wheel mirror and lantern suspended on rope give a salty air appropriate for a beach home. The dining room has three walls in slightly tinted, uneven plaster, while the ceiling and chimney side are done in pine boards of a light natural color. The furniture is dark maple, the rug rough, rust-colored linen, the drapes handblocked linen in rust and ivory.

Upstairs the feature of the living room is the bay window with its view over the waters of Newport Harbor. The pine paneling is very light in color. The drapes are of glazed chintz with an egg-plant background, figured in green and orange. The soft green rug is reminiscent of the old hooked rugs.

Approximately $1,800 was spent on the alteration of this house which is now the year-round home of the Colonel and his lady.



AFTER

The Year Round Beach House

DONALD B. KIRBY
Architect

Photographs by W. P. Woodcock







A Beach House

Designed by Architect Ralph C. Flewelling, A. I. A.

The above is a view of a proposed five room combined beach house and garage, having living room and dinette on the upper floor.

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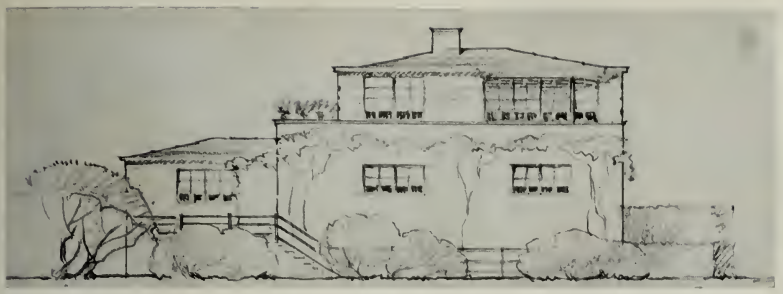


The Wedgewood Room — The Town House

(Continued from Page 15)

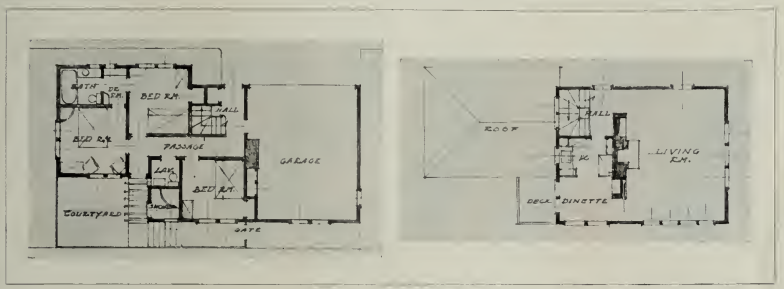
Variety of texture, finish and pattern, as well as of color, characterizes the apartments of the Town House, but in each instance the walls have been studied and they provide the atmosphere, the right setting, for the room. Walls have a persistent way of making their presence felt but here it was understood that a good background has foiling qualities, makes other colors placed with it appear to good advantage.

The majority of the furniture pieces, the patterns in the fabrics, get their inspiration from the Eighteenth Century, primarily because that period offered exactly the requirements of the house of today. Sturdiness is necessary but graceful line and refined decoration play a large part in the selection, the use, and the placing. Coffee and occasional tables are in abundance, adding to the air of hospitality of this hotel. While full of vitality the whole combination, the house in itself is restful and possesses unusual distinction.



A PROPOSED BEACH HOUSE

Ralph C. Flewelling, Architect



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A NEW line of cedar-grain asbestos shingles is announced by Johns-Manville, Inc., New York. These shingles are designed to serve as siding for houses. Composed of asbestos fibres and portland cement, they are presented as fireproof, permanent, and free from upkeep expense. Neither paint or other preservatives are said to be needed for cedargrain shingles, which are made in the silvery-gray color of weathered cedar shingles.

THE idea of grade marking was originated some years ago, but not generally placed in effect to any great degree. In order to combat the evils existing in the Fir industry on the Pacific Coast, most manufacturers and dealers of any importance, comprising the vast majority of the production, are now committed to the grade marking of Douglas Fir. This means that each and every piece of lumber will be individually stamped as to the respective grade to which it belongs, with a number identifying the mill or dealer. This grade marking is done under license and authority of the above mentioned association, and will be very thoroughly supervised to insure correct grading.

This will insure the buyers of lumber that they will secure the grades that they bought. This whole program is endorsed by all loaning institutions as an insurance that the material will enter the construction of the building in accordance with the specification.

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All Douglas Fir (Pseudotsuga taxifolia), quite commonly known as Oregon Pine, is a Pacific Coast product, produced under the uniform grading rules promulgated by the West Coast Lumbermen's Association.

The membership of this association is composed of manufacturers and producers of Douglas Fir, and some other Pacific Coast woods. This body is recognized by the U. S. Bureau of Standards as the official source of information for the correct grading of these woods.

Index of New Free Catalogs

Report on Survey of Concrete House Construction Systems—Gives detailed information on various monolithic concrete, precast unit and stucco-structural frame house construction systems. Drawings, photographs and descriptions. Write Portland Cement Association, 33 West Grand Avenue, Chicago, Illinois.

Nu-Wood Interiors for Every Wall and Ceiling—Features uses of Nu-Wood interior finish units—tile, plank and wainscot—as wall ceiling treatment for all types of rooms. Photographs of installations in homes, clubs, offices, churches, schools, restaurants, stores, theaters, studios, etc. Write Wood Conversion Company, St. Paul, Minnesota, or E. K. Wood Lumber Co., Los Angeles.

New Kohler Catalog K-36—Presents entire line of Kohler plumbing and heating products. One section is explanatory of Kohler heating, supplying ratings for boilers and radiators. Illustrated, with descriptive and dimensional data. Practical floor plans. Write Kohler Company, Kohler, Wisconsin.

Johnson Automatic Temperature and Humidity Control—A.I.A. File No. 30-f-2. Describes Johnson automatic temperature and humidity control equipment for all types of heating, cooling, ventilating and air-conditioning systems in buildings and for like problems met in manufacturing processes. Write Johnson Service Company, Milwaukee, Wisconsin.

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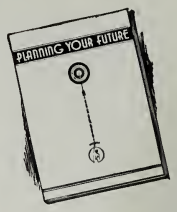
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LOS ANGELES

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SAN DIEGO ART EXHIBITION

(Continued from Page 19)

almost all of the significant men from Inness to Sheets. Among the vital forward thrusts given to our art, we might mention Whistler's emphasis on pattern and design, Cassatt's clearness of color and unsentimental vision, Ryder's insistence upon simple plastic form, Henri's internationalism, Luks' and Sloan's capitalization of the American scene, Leon Kroll's rediscovery of nature, Speicher's poetry of mechanical forms, and Grant Wood's apotheosis of the Middle West.

The gallery devoted to San Diego's Art Guild show displays oils, sculptures, prints and crafts, of a wide range of achievement; but the individual points of view have interest, and there are here works of genuine distinction. Anni Baldaugh's Flower Study, Foster Jewell's deep-souled portrait of a girl, Messenger's complex composition in monochrome, "The Benson Mill," are outstanding.

Among the American sculpture represented is Mahonri Young's dynamic "Right to the Jaw"; Manship's "The Hunter" and "Music," with their arresting silhouettes; Gutzon Borglum's "Awakening," a figure just emerging from the granite; there is a precious Lachaise, a dainty figure in polished brass, suggestive of his study with Lalique, the jeweler, rather than of his predominant interest in early man's cave drawing of mammoth bison balanced on small, careful hoofs, which inspired his characteristic sculpture; a Negro head by Harold Cash reveals this artist's genius for expressive form with economy of means. His masters were the Chinese sculptors. We do not wonder that Roger Fry advised the Tate to secure examples of the work of this young American.

Our pageant of art is necessarily limited, but the visitor who is a true seeker of beauty will be content, for in a single work of eternal greatness he may find the whole of art.

AMATEUR BOTANIST

(Continued from Page 28)

sweet pea, borne in terminal racemes. Their colors are deep blue through pale lavender to white, dull red pink to white and yellow through to white. The bright yellow one is Lupinus Menziesii, a true Californian. The Lupinus litoralis is a blue flower that fades with age. In the early days the Columbia River Indians used it as a winter food by drying the roots and later roasting them on embers. The vernacular name is somnuchtan and it is the licorice mentioned by Lewis and Clarke. The dull red-pink one you will see in Kern county is Lupinus microcarpus var ruber. Around San Francisco the variety that is lilac to rose in color is Lupinus densiflorus and the blue to white one near old Monterey is Lupinus bicolor.

The familiar old Yellow Sand Verbena is not a Verbena at all. It is an Abronia. You will find it along the shore from Santa Barbara to Humboldt Bay blooming from May until November. The common sand verbena is Abronia umbellata. Its rose-purple bloom is strewn along the shore from Los Angeles to San Francisco and from Eureka north to Washington. The rose purple one seen near the San Jacinto mountains is Abronia villosa.

Perhaps one of the most beautiful wildflowers in the state is what is commonly known as the Mariposa lily. The correct name is Calochortus from the Greek kalos, meaning beautiful, and chortos, grass, because it has grass-like leaves. The variety that is so profuse in the San Joaquin and Sacramento valleys is Calochortus venustus. It is white to pale rose with a red brown spot well down in the cup formed by the petals. The little golden flower called Fairy Lanterns is a Calochortus pulchellus. It is plentiful in the vicinity of Mt. Diablo. Weed's Mariposa lily is most plentiful near Santa Barbara. The petals are more or less rounded, colored from orange to lemon yellow and more or less covered with hairs, each set in a brown spot.

Of course, you will run across a lot of other members of the lily family; the Brodiaea, Fritillarias, Yuccas and trilliums, to say nothing of other families such as pinks, Miner's lettuce, arenaria, and buttercups which, by the way, are the daddy of the ranunculus. But I can't go into all that at this time, I've got to go and drink another cup of sassafras tea.



Tidy tips are blooming in the Santa Inez mountains this month.



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REASONABLY PRICED

MISSION SAN JUAN BAUTISTA

(Continued from Page 22)

built of reinforced concrete, with concrete and tile floors, and wood roof construction. The loggia piers, and the wall joining the Rectory to the Guest House are of adobe, with concrete caps to prevent the infiltration of water—the second conspicuously weak point of the old adobe construction. The concrete building is unplastered outside and inside.

On the completion of the new Rectory, the small wood cottage which probably dated from around the 1880's and had served since that time as residence for the priest in charge, was removed. It stood in the middle of the old quadrangle, and was disconcerting in both location and style.

The new building lies at the end of the Church wing and normal to it, thus starting the third side of what may some day be a reconstituted quadrangle. It was aligned to slip between the rows of old olive trees, and on excavation for foundations it turned out to coincide in position with a previous structure, probably similar in purpose, of which all traces above ground had disappeared. The sleeping rooms adjoin the loggia which looks out upon the patio. The living room and its small private loggia for the priests overlook the idyllic San Benito Valley.

For years past one of the Church aisles, walled off from the nave and open to the outside, had contained a large stack of original Mission roof tiles. These were found sufficient, supplemented by modern tile as pans, to serve as cover tile for all roof surfaces facing on the patio.

All rooms were equipped with specially made furniture. The design of this furniture, the development of the scheme of interior decoration and the selection of materials, owe their success to the ingenuity and devotion of Miss E. Charlton Fortune, painter, of Monterey. Morrow & Morrow were the architects.

TOMORROW

SPUNK WATER?

WE are no oracle. We have no temple at the foot of Mount Parnassus or any other mountain. Our typewriter ribbon is not woven of gossamer threads combed from the prophet's beard. But, if you will recite "Eye of newt and toe of frog," as you smack your spital with a spoon, if you will throw a penny in the air without observing its flight and follow your hunch as to the direction it took, if you will tie a rope to the left hind leg of a blind white pig with a wart on his nose—if you will do these things strictly according to ritual while you repeat the question "Who will be our next president?" you will find that they all lead you toward Franklin Delano Roosevelt. Anyhow, that's what we found.

THE BATTLE OF THE BUGS

FOR some time the entomologists and bacteriologists have been sounding off on the theme of bugs. We are told that we are on the eve of a war to the death between bacteria, bugs and mankind. Certain bacteria, they say, can multiply with sufficient rapidity to fill all the oceans of the earth a mile deep in a week if they can get enough food to live on while doing their little trick of multiplying. Well, they can't, so that's out for a while.

The Argentine ant is another little fellow that is out for our scalps. They and their cohorts may get them some day at that, but not TOMORROW. However, there is one little fellow that is beginning to give us serious trouble. He is the termite.

Without going into statistics and detail on the termite family we should all learn that there are a great many varieties of termites. Their clan is not confined to what we commonly mistake for the flying ant. There are twenty-nine varieties of termites found in California alone. These are of three general classes, the subterranean termite, the damp wood termite and the dry wood termite. Contrary to the general belief, the dry wood termite does not have to maintain contact with the earth to get sufficient moisture to sustain his damned life. Curse him, he can find enough for his needs in the wood that we call dry.

It is true that the subterranean and damp wood varieties are the more destructive but, despite the campaign of extermination now being waged, the dry wood termites are increasing at an alarming rate. If we continue to build houses of wood, and it looks as if we will do so for many years, the lumber used in the houses of TOMORROW should be impregnated with anti-termite chemicals under pressure if we expect them to last out their natural span of life.

THE CITY OF TOMORROW

HUGH FERRIS has drawn for us what he visions as "The City of Tomorrow" in his beautiful book that bears that phrase as its title. It is a book of dreams, gloriously conceived and pictured. A little of what Mr. Ferris shows has come into being, all too little. The trouble is that clean streets create an atmosphere that is antagonistic to the operations of gangsters and racketeers, and that is a serious matter in a country where the ward heeler wields the weapons.

Further than that it looks as if the day of the skyscraper is passing. The small shopping centers are taking the place of the intensified commercial districts at a rate proportional to the ever increasing difficulty of finding parking space for the now indispensable automobile. When taxi fares in the west come down to the levels that obtain in eastern and European cities we can expect a greater movement toward the neighborhood centers and a more healthful spreading of the population of our cities.

ART AND TOMORROW

ONE of the most encouraging signs of returning sanity is the increasing number of visitors to the art galleries on Sundays and holidays. The movies are all well enough but for a time it looked as if they had permanently emptied our galleries and museums.

Nor is the lowering merit of the motion pictures the only factor that has influenced the return to art. The heads of the great galleries have had much to do with it. They are beginning to show contemporary art well chosen from many parts of the world, in a manner that should attract anyone that has a feeling for art and beauty.

CO-OPERATION

IT has been largely through co-operation that cities like Detroit and Los Angeles have made such great strides. Life is getting so complicated that it is difficult to get anything accomplished without the co-operation of one or many. In the matter of architecture and building, accomplishment is all but impossible without the co-operation of manufacturer, producer, tradesman, craftsman, contractor and architect.

The Producers' Council is an organization incorporated in New York. Their purpose is to develop better co-operation between the architects, engineers, contractors and manufacturers throughout the United States. The Producers' Council is affiliated with the American Institute of Architects. This is one very practical step toward efficiency. There are two branches in California, the Producers' Council Club of Northern and of Southern California. Others are to be added. The Northern club recently elected new officers. They are A. W. Scott, president; J. G. Mackenzie, vice-president, and E. H. Root, secretary, who are also directors. Other directors are Clarke E. Wayland, Ben F. Blair, F. K. Pinney, R. W. Beard, A. W. Sperry and Arthur Skaife. With this list heading the activities we should see something in northern California that looks like CO-OPERATION—and it's about time.

NO SALE

AT the present writing it seems that out of one hundred thirty million people in the United States no Republican can be found to run against President Roosevelt with any reasonable hope of success. Many candidates have been presented but to date the public have rung up "No Sale". Whether that is as it should be is for those prophesying editors, whose predictions are so contrary to one another, to wrangle out. The fact is that to date the Republican party has also rung up "No Sale", although secretly. That being the case, what can we look forward to for TOMORROW?

Of the entire alphabetical melange the FHA and the HOLC stand out as striking examples of how the people can be helped by the Federal Government. Some argue that Mr. Roosevelt will devote his second term to retrenchment as a sort of atonement. Others that he will turn from pink to red in the glow of his three letter successes. In any event it hardly seems likely that he will abandon the FHA and HOLC, the two plans that have done so much to pull the country out of the financial doldrums.

With the continuation of Federal assistance we can look forward with confidence to seeing building activities blooming like a rose during the next few years, and that is not only something, it is a great deal, for it seems definite. The young man to whom visions of a home have appeared only in dreams may see his foundations actually laid this year.

DIRTY WORK IN HEAVEN

(Continued from Page 6)

After the third snort Doc Stooder spoke the words that turned all Pima County crazy. "I wasn't going to let nobody lay hands on her but me. So that night I took her out in the car—and took along a pick and shovel. Where she lies is nobody's goddam business but my own."

"And," the Doc concluded, "the Señora loved her diamonds so much I buried all of 'em with her."

News of the Great Diamond Prospect spread through Ajo like an oil fire. Business men closed their shops, got out their digging tools and fanned out into the desert, looking for wheel tracks leading to a secret cache. Indians hired out as guides to ferret out clues to a diamond ledge. Within two weeks there were more prospect holes in the Ajo country than ever it had seen.

Then Ajo folks concluded, reluctantly, that Doc Stooder was an epochal liar. The Doc said nothing.

* * *

The Misses Clotho, Lachesis and Atropos—the Fate Sisters—were on the job.

"Oh, girls!" suddenly squeaked Miss Clotho, the impressionable. "Remember that slick knot we put in old Doc Stooder's life thread?"

"Uh-huh; what about it?" from the wearied Miss Lachesis.

"Look what's coming up . . . Moe Silverstein, that Los Angeles drummer who eloped with Señora Stooder's frail virtue for a phoney diamond bracelet when her husband was burying dead Indians."

"Let's have that thread!" snarled Miss Atropos, she who was the ablest and tiredest of the trio.

Snip! went her shears.

BOOKS

(Continued from Page 23)

soft and thin as gossamer. . . ." The book contains quietly beautiful writing you will care to know.

I've at last got started writing a novel—that is, I've struck upon a phrase which can be quoted in the Readers Digest "Picturesque Speech" department—"Some people make a statement so emphatically that one is tempted to reply, 'I heard you the first time.'" At present I'm mulling over a title. In view of the popularity of the weather report kind, like "Tomorrow May Be Fair," "The Wind Blows West," and so on, I'm considering "Fair Tomorrow But Overcast in the Morning." People of Los Angeles, at least, will understand my title. And I think I have a happy mixture of poetry and "cold, gray" realism. Are you subject at times to an overcast, or high fog, feeling in the morning—before breakfast, anyhow?

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Editorial

BEAUTY AND THE MORALE

WHAT roars of laughter and satisfaction must ring down the hot halls of hell when the department charged with the lowering human morale through the destruction of beauty reports to Beelzebub what they have accomplished on Wilshire Boulevard in Los Angeles. Along an artery that started with a fair bid to become one of the most beautiful in the west we now find hat houses, pot houses, hot dog stands and gasoline stations thumbing their noses at Colonial shops, hotels, modern business blocks, and good and bad residences, each screaming that it has the better right to insult human intelligence than the other.

Anything to get the money and get it quick is the slogan of such architectural goulashes. But the money so gotten is small in comparison with what can be made by consistent and intelligent planning. What would the Champs Elysées, or Piccadilly, or Unter den Linden be if such execrable mutilation of beauty were permitted? To the returning visitor it seems that the completion of the boulevard (if we may still call it by such a name) through Westlake park was done only to give more ready access to the hot dog stands and gasoline stations.

WHILE AT IT

WHILE we are at it San Francisco cannot get off without a swat. Possibly the fault is all to be laid at the door of the United States Post Office, but the condition seems to be worse in the bay district than in most places.

Some weeks ago a letter was placed in the post box in Oakland at ten o'clock, or thereabouts, on a Saturday. It was delivered in the Mills Building, San Francisco, at four o'clock the afternoon of the following Tuesday. In an effort to learn if this was accidental we mailed a letter to ourselves the following day, Wednesday, from Oakland to the same office. It was received on Saturday. Not satisfied with this we mailed a business communication, in some trepidation, it must be admitted, in Oakland in the fond hope that it would be received in San Francisco before the pending national election. That was on Monday. Today is Thursday, the hour is 4:30 p.m. and the letter has not yet arrived.

Everyone knows how busy Mr. Farley is and feels that allowances should he made, but it begins to look as if he might he trying to inspire the practice of sending our communications between Oakland and San Francisco, a distance of about eight miles, hy air mail, via New York. As the mail goes here, the air route via New York might save a little time if they don't open it in New York to see if a vote is in it.

BUILDING COSTS

IT would seem that the law of supply and demand works altogether too fast in relation to prices. Hiding behind the smoke screen of this overworked, man-made law are all the chiselers, get-rich-quicks, and grafters in the country. Whenever a price skyrockets the man on the supply end cries "supply and demand" very often before there is any demand other than the one his imagination prompts him to prepare for.

It is admitted hy most huilders that the cost of construction has advanced thirty per cent or more in the last six months. Lahor says this is mostly in the materials department and so they want an increase in wages, not hecause they earn it but hecause they think someone else is getting more than they get. In one instance that has come to the attention of this journal, lahor was getting, this month, fourteen per cent more than they were getting in 1929, the peak year of prosperity in huilding, yet they struck. If this whipsawing of the cost of building hy lahor and producer continues much longer we may hear the last squawk of the goose that lays the golden egg, for a few more jumps in the cost of building means a halt in that activity.

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THE GATE CRASHERS

FROM the first day that the beautiful beach home of the more heautiful Marion Davies was huilt on Ocean Front in Santa Monica, to date there is no record of a successful gate crash. At every entrance there are guards whose courtesy is exceeded only hy their firmness. Invitations are numerous hut they are also essential.

To say that no gate crashing has been successful to date is slightly off the mark, for the argus-eyed guards recently have been eluded. No entrance from any angle, side or front could admit, undetected, any sort of uninvited guest. The only avenue of access in crashing the gate would have to be either from above or below, for those guards are neither birds nor moles. So from below it happened.

Some few weeks ago the great columns on the ocean side were noticed to be leaning slightly. Perhaps it was because the wine cellar was on that side, or was it? Anyhow, an investigation not only proved that the columns were sober, but that they were victims of a new form of gate crashers. They were heing eaten by termites who had eluded the guards and soldiered their way up from below. Now the front of the house is in scaffolding, wrapped around the columns like a flannel scarf about a sore throat.

There are many who still think that the termite scare is only a scare developed to sell some new product that is not needed, but we are sure that Miss Davies is not installing steel beams in her portico only to accommodate a new fad. The termites are there and they may be in your house next. The termite is no respecter of persons.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

SAN FERNANDO MISSION FIESTA, under the auspices of club and civic leaders of San Fernando Valley, is held June 26-27. The play selected for production is "The Golden Chalice of San Fernando" written by Carroll Fiske of Pasadena. The Fiesta will include a historic parade, rodeo, and various new exhibits. Civic Art Directors, Mrs. Elsa Frackleton, president, are in charge of the play, and play groups throughout the valley will contribute to the cast.

SAN LUIS OBISPO holds the annual Fiesta de Las Flores in the Old Mission Gardens, June 5-6-7. This fiesta is given each year for the purpose of financing the continued restoration and rebuilding of Mission San Luis Obispo de Tolosa, which is fifth in the California chain of twenty-one.

BANNING HOUSE MEMORIAL ASSOCIATION announces the dedication of Banning House at Wilmington, June 6, from 3 to 5. California Landmarks and Historical Records Bureau sponsors the function. Mrs. Leiland Atherton Irish is chairman of the entertainment committee.

PORTLAND ROSE FESTIVAL, June 9-10, contributes to the entertainment of the members of the Pacific Coast Regional Meeting of the National Council of State Garden Clubs. States included are Arizona, California, Idaho, Nevada, Oregon and Washington. Hotel Benson, Portland, is headquarters, and the Portland Garden Club is chairman. The preceding week, June 1 to 6, the famous English gardens of Victoria, B. C. are open to garden club members, including the estate of the R. P. Bucharts, the home of Senator and Mrs. Harry Barnard, and the garden of Mr. and Mrs. Alen Morkill. Mr. Morkill is president of the Horticultural Society of Victoria. The gardens of the Empress Hotel, eight and a half acres in extent, provide a special showing of calceolaria blooms and a tea, June 6.

JUNIOR LEAGUE of Los Angeles sponsors its third annual Motion-Picture Polo and Field Day at the Uplifters' Club in the Santa Monica Canyon, June 21. Polo games are played on the Will Rogers Memorial Field. A barbecue dinner follows the sports program. The Junior League Convalescent Home for Children, on Westmoreland Avenue, Los Angeles, benefits by the proceeds of this entertainment.

JUNIOR LEAGUE of Santa Barbara will handle tickets, programs and concessions at the annual Santa Barbara National Horse Show, July 27-August 1. This League concentrates on the support of Sunshine Cottage where undernourished children are restored to health.

SEMANA NAUTICA, which naturally includes marine activities of all kinds and conditions, sailing races, water sports, an illuminated pageant, is held, July 3-4-5, at Santa Barbara. The outboard motor races, sanctioned by the National Outboard Association, are held in Yacht Harbor, July 4.

HISTORICAL DRAMA of Los Angeles of the early Colonial days, titled "Heart's Desire", sponsored by the Parent-Teacher Association, is scheduled for production at the Greek Theater, Griffith Park, Los Angeles, June 25 to July 15.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION, Balboa Park, San Diego, is open each day throughout the summer, is noted for the floral display in the grounds, and the lighting effects in the evening.

AMERICAN NURSES ASSOCIATION, three National groups, hold their biennial convention at Los Angeles, June 21-27. Headquarters at the Biltmore and Ambassador Hotels, with joint sessions at the Shrine Auditorium. A program in tribute to the memory of Florence Nightingale is presented, June 21, in Hollywood Bowl. The speaker is Clara D. Noyes, national director of nursing for the American Red Cross.

COLLECTING ANTIQUES. The seventh of a series of lessons on this subject will be given by Alice R. Rollins, 1617 N. McCadden Place, Hollywood, Tuesday, June 9, at 1:30 p.m.

FINANCIAL COMMENT

By CARLETON A. CURTIS

THIS Administration, if it continues its policy of reckless spending, will pile up a debt that cannot be liquidated except by inflation or repudiation.

And it should be remembered that there is no hedge against inflation or repudiation. Neither stocks, bonds, real estate nor mortgages can prevail against them.

Economic history still records the ruin wrought by the inflation in the Continental currency, and the phrase: "Not worth a Continental" still stands as testimony to the state to which inflation brought the monetary standard of that day. During the years that have passed succeeding generations have forgotten the tales of trials, privations and wrecked businesses of that bygone era, but that makes them none the less authentic. And it is no less true that inflation today would bring in its wake experiences just as bitter.

In Germany, in more recent times when the printing presses began their inflation of the mark, the record of the suffering entailed is of recent memory. Though stock prices seemed to rise, it was only because the value of money was less, and as marks poured from the presses in increasing volume there was no way to measure their worth, or lack of worth. Real estate fared as badly, and bonds and mortgages were unmarketable.

France, though she devalued less drastically, suffered in proportion. The memory of that devaluation, and fear of the upheaval that might result if similar practices were again resorted to, is restraining the French Government, despite the French economic situation, from indulging in it again.

Secretary Morgenthau has recently estimated that the deficit of the Treasury this year will be six billion dollars. Add this to the country's already staggering debt and it brings the total to approximately thirty-six billion dollars. This is the largest ever incurred at any time.

Taxes are continuing to mount. If there were some indication that expenses were being curtailed there might be some hope that inflation could be avoided. But they too are continuing to mount, even outrunning taxes.

And this is the crux of the situation. A Government's money, which is its promissory note, has nothing back of it but the Government's power to collect taxes. When that power diminishes because of the people's inability to pay taxes, then faith in the Government's promissory note becomes lack of faith with the result that it loses its value as a purchasing medium.

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"LAST DAYS OF POMPEII" is presented, June 15 to 25, except Sunday at the Memorial Coliseum, Los Angeles, for the benefit of the Federated Church Brotherhood.

NATIONAL EDUCATION CONVENTION is held, June 28 to July 2, at Portland, Ore.

ELKS hold the seventy-second annual convention, opening July 11, at Los Angeles, with headquarters at Hotel Biltmore.

EDUTRAVEL, an institute for educational travel, announces the selection of Joseph Otmar Hefter, Ph. D. to lead a European travel study course in contemporary art and architecture this summer. This course is sponsored by The New School for Social Research, and the group visits London, Paris, Rotterdam, Vienna, Copenhagen, Stockholm, Helsingfors, Leningrad, Moscow, Kiev and Kharkov. The dates, July 11 to September 4, fifty-six days, New York to New York. Joseph Hefter is co-author with Leon Friend of "Graphic Design", an illustrated book, covering the graphic arts.

SOUTHERN CALIFORNIA GOLF ASSOCIATION announcements include: Invitation tournaments at Brentwood and Lakeside in June. Los Angeles men's city championship is played at Griffith Park, June 22 to 28. The Southern California Junior Golf Championship is dated for Bel-Air June 30 and July 2-3, with the Father-Son tournament as an interlude, July 1. Hollywood Country Club holds the invitation tournament, July 23-26, and Palos Verdes invites the amateurs, July 29 to August 2.

CALIFORNIA COLLEGE OF ARTS AND CRAFTS, Oakland, California, hold the 30th annual summer session, June 29-August 7. Among the guest instructors are Mr. Vaclav Vytlacil, eminent modernist; Mr. Waldemar Johansen, advertising art and stage design, and Mr. F. Carlton Ball for art metal and jewelry.

BALDWIN McGAW announces the closing of the Fairmont School of the Theater in order to embody more branches in the Baldwin McGaw School of Dramatic Arts. The locale remains the same, the Fairmont Hotel, San Francisco, the fall semester opens September 8.

THE TOUCHSTONE DRAMA WORKSHOP of the University of Southern California, Los Angeles, was awarded permanent possession of the Emma Otis Cup in competition in the tenth annual Tournament of One-Act Plays, sponsored by the Santa Ana Community Players. The Touchstone group won permanent possession of the cup by virtue of having been awarded it for three years. These players also won a $50 prize, donated by Mrs. Charles Riggs. "The Revealing Moment" by Oscar Firkins was the winning production.

AMYMAY STUDIO, 660 North El Molino Avenue, Pasadena, announces the arrival of Susi Singer ceramics, from Austria. This new collection is shown Thursday, June 11, 8-10, Friday and Saturday, 2-6 and 8-10.

THE ARTISTS GUILD, on the Plaza, San Gabriel, presents for the June showing a traveling exhibition of the work of the Long Beach Art Association. Sculpture by Charles Lawlor. Art Leather work by Eugene Casstevens. Helen Candler Miller is the director.

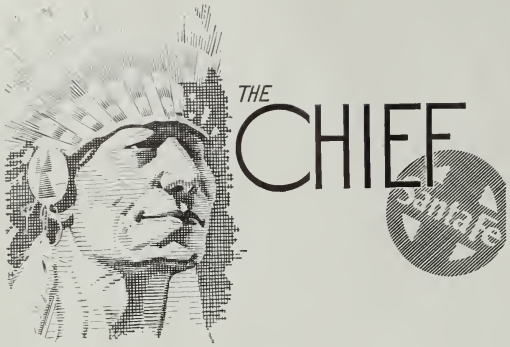
SANTA BARBARA COUNTY FAIR is held at Santa Maria, eighty miles north of the town of Santa Barbara, July 22-26.

SANTA BARBARA KENNEL CLUB SHOW is held at Dwight Murphy Field, June 27-28.

BULLOCK'S, Los Angeles, announce that Paul Willis will lecture on home furnishings with relation to architecture, June 5, 12, 19 and 26 at 2 p.m.; June 6, 10:30 a.m., a book review by Mrs. Jack Vallely; June 8 through June 13, excepting June 12, Lt. Com. Noville, who was the second in command to Admiral Richard E. Byrd will lecture on the Byrd Antarctic Expedition in the afternoons at 12:30, 2:30 and 4:00.

J. W. ROBINSON COMPANY in Los Angeles announces: June 8 at 2 p.m. garden lecture, "Patio Gardening", by Opal Scarborough; June 9 at 2:30 p.m. artist program honoring Orpha Klinker Carpenter, "Historical Los Angeles," presented by K. Ethel Hill; June 10 at 10:45 a.m. contract bridge lecture by Frances Flintom; June 12 at 2 p.m. flower arrangement lecture and demonstration on New Trends in Floral Accents for the Home of Today by Clare Cronenwett, admission fifty cents; June 17 and 24 at 10:45 a.m. contract bridge lecture by Frances Flintom.

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HOTEL ST. FRANCIS



Count Anteoni, the Italian philosopher (Basil Rathbone) seems to be proffering Domini (Marlene Dietrich) the well known penny—or would it be a centesimo—for her thoughts. The scene is from David O. Selznick's forthcoming technicolor picture, "The Garden of Allah."

MUSIC

SOUTHERN CALIFORNIA SYMPHONY ASSOCIATION announces the 15th Anniversary Season of Symphonies Under the Stars at Hollywood Bowl opens July 7, and closes August 28. Symphonies are performed three nights a week, Tuesday, Thursday and Friday. A general admission price of fifty cents has been established for this season to cover any concert. Season ticket books are offered for ten dollars. The season is opened by Ernest Ansermet, Swiss conductor. Eugene Goosens of the Cincinnati Symphony Orchestra conducts during the fourth and fifth weeks, and Otto Klemperer will return from Europe in time to direct the closing three weeks. Conductors' night has been set for Tuesday, ballet and special productions for Thursday, and soloists, vocal and instrumental, for Friday.

GRAND OPERA FESTIVAL is scheduled for June 23 to June 26 at the Hollywood Bowl, Maurice Frank, impresario. "Aida" and "Carmen" are the operas selected, with Anna Leskaya singing the title role in "Aida", and Marguerite Namara, California soprano, singing "Carmen". Lester Shafer is the director of the ballets of the two operas.

JAMES GUTHRIE will conduct the summer concerts of the San Gabriel Valley Symphony Orchestra, and directs the William Strobridge opera season at the Greek Theater, Pomona.

MILLS COLLEGE announces the annual series of twelve concerts by the Pro Arte String Quartet, opening June 21. A special feature is the playing of the sixteen Beethoven quartets in chronological order on Wednesday nights.

PIANO TEACHERS of California hold a convention in Los Angeles, headquarters at the Hotel Ambassador, July 5-6-7-8.

SCHUBERT CONCERTS on six Thursday afternoons, opening June 4, on the University of California Campus, Berkeley, are sponsored by Elizabeth Sprague Coolidge. Gunnar Johansen opens the cycle with a piano recital, and Lawrence Strauss, tenor, closes it, July 9, with songs.

WILFRID DAVIS lists among the artists to be presented on his series of musical events at San Francisco next season, John Charles Thomas, baritone, the Don Cossacks Russian male chorus, Martha Graham and a group of dancers, Erica Morini, violinist, and the famous pianist, Moriz Rosenthal.

PETER CONLEY again provides an Artists Series for San Francisco, opening in the early fall. He will present Marian Anderson, colored contralto, Rachmaninoff, Kreisler, and two dance groups. The Joos European Ballet, and a Spanish Company headed by La Argentina and Vicente Escudero. Listed among the extra events is Nelson Eddy.

KIRSTEN FLAGSTAD, Norwegian soprano, is scheduled to open the Behymer Artist Series at the Philharmonic Auditorium, Los Angeles, in October. Last fall Mme. Flagstad sang with the San Francisco Opera Company, singing only one concert on the coast, at Oakland. This season she will again sing during the opera season at San Francisco but will also fulfill recital dates in California.

FEDERAL MUSIC PROJECT, Dr. Nikolai Sokoloff, Director, Dr. Bruno David Ussher, Assistant to the Director, arrange Friday evening Symphony concerts, open to the public, free of charge, at the auditorium, 635 South Manhattan Place, Los Angeles. The project also provides Sunday afternoon park concerts.

SAN FRANCISCO OPERA COMPANY has announced the opera schedule for the fall season, which includes three of the "Ring" music dramas and "Tristan und Isolde".



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Photograph by A. L. Schafer

Fay Wray, Columbia star, reclines at ease on a sun-lounge from J. W. Robinson Company in Los Angeles. The framework is white and the canopy and mattress a clear yellow. Rubber tired wheels permit it to be rolled around easily. A settee for several persons, a lounge for one and an ideal sun-tanning couch when the canopy is thrown back.

AMILIO COLANTONI is planning a grand opera season for Los Angeles in October. The plans include the production of "The Dybbuk" by Rocca, "The Love of Three Kings", "Carmen", with "motion picture action"; and a "La Scala revival" of "Trovatore" and "Faust".

NEW MUSIC SOCIETY of Los Angeles presents the music of modern Hungary, Sunday evening, June 7, at 2325 Miramar. The concert is an all-piano recital with Douglas Thompson as the artist. Gerald Strang, composer, is president of the Society, and gives a short talk in explanation of the music.

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"LOVE TALES OF HOFFMAN" is sung in English, under the Los Angeles Federal Music Project, at the Hollywood High School Auditorium, June 6. Admission is free. The Offenbach opera fantasy is under the general direction of Vernice Brand.

AGNETA SLANY DANCE GROUP, a European company, offers a series of modern dances at the Wilshire Ebell Theater, Los Angeles, Tuesday evening, June 9.

THE ORPHEUS CLUB presents the closing concert of the season, June 2. Guest artists are Elinor Remick Warren, composer-pianist, and Dr. Carl Omeron, tenor.

BRAND WHITLOCK CHORUS, assisted by Eleanor Woodforde and Sidor Belarsky, give a concert at the Beverly Hills Hotel, Friday night, June 5.

FEDOR CHALIAPIN, famous basso, sails for Europe after visiting his son, Fedor, Jr., at the Town House, Los Angeles.

THE COMPOSITIONS of Eugene Goossens, guest conductor at the Bowl Symphony concerts during the third week, are broadcast by E. Robert Schmitz, June 24, over CBS.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, presented the Chronicle Plays of Shakespeare as a group last summer and thereby established the Midsummer Drama Festival as an annual event. This year the Greco-Roman plays of William Shakespeare are presented, June 15 to Aug. 1. The production of this group of plays is accompanied by a Sunday evening series of six interesting lectures on Shakespeare and his works. Admissions are $1.50 top, and ranging to as low as 25c. Matinees Wednesday and Saturday are at 75c top.

June 2-13, "Rain from Heaven" by S. N. Behrman.
June 15-20, "Troilus and Cressida"
June 22-27, "Timon of Athens"
June 29-July 4, "Pericles, Prince of Tyre"
July 6-11, "Coriolanus"
July 13-18, "Julius Caesar"
July 20-25, "Anthony and Cleopatra"
July 27-Aug. 1, "Cymbeline"

DEPARTMENT OF DRAMA, Los Angeles Junior College, 855 North Vermont Avenue, presents "The Trojan Women" by Euripides at the Little Theater, opening June 1st. Matinee daily at 3 p.m.

GATEWAY PLAYERS CLUB, 4212 Sunset Boulevard, Hollywood, founded and directed by Francis Josef Hickson, continues "Some Day Soon" by Katharine Kavanaugh, through June 13. "The Elephant Shepherd" is scheduled to open June 18.

THEATER AMERICANA, North Lake and Mt. Curve, Altadena, announces "Fashion" by Mowatt as the June play. Susanne Everett Throop, the guest director, has successfully directed a number of plays at Berkeley, and at Flintridge School for Girls. At the Girls' Collegiate School at Claremont Miss Throop gave her own play, "Bartolamie's Good Fortune" based on the life of Murillo.

KATHARINE CORNELL appears at the Biltmore Theater, Los Angeles, June 25, in "Saint Joan" by George Bernard Shaw. Miss Cornell also visits San Francisco, opening at the Curran Theater there, July 6.

MEXICAN PLAYERS of the Padua Hills Theater in the hills north of Claremont offer El Sol de Alvarado, a play of the tropics of the Vera Cruz coast, through June 27. Wednesday, Thursday, Friday and Saturday evenings at 8:30. Wednesday and Saturday matinee, 2:30. It is a gay, lively little play, like the people of the "hot country" filled with song and the dance.

COMMUNITY PLAYERS of Huntington Park have realized their aim of establishing a Little Theater. Mrs. Vivian Adams is directing the first production, "The Bellamy Trial", to be given the latter part of June. Conrad Nagel is interested in this group and has proffered his assistance in launching the enterprise.

THE WAYFARERS, civic repertory theater of San Francisco, have closed the loft playhouse at 74 Commercial street and will move to larger and better quarters. Jack Thomas continues as the director.

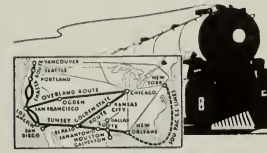
BLISS-HAYDEN THEATER, Los Angeles, announces "Southern Exposure" by Willa Fredrics, opening June 4.

SHOWCASE THEATER, Los Angeles, is presenting "The Fourth Angle", under the direction of Frederick Winsor, for a two weeks engagement, opening June 8. Grace Elliott, co-author of the play with Adrian Borgendahl, plays the lead. Two new plays are to follow: "The Prince of the Pantry" by Carl Eardley, and a mystery comedy, "The Man Upstairs" by F. A. W. Bryan.

STUDIO PLAYERS of San Marino present "Let Us Be Gay" by Rachel Crothers, each evening through June 6, with the exception of Sunday, as the last play of the season. Frances Douglass Cooper is directing with Margaret Hopkins, supervising director, appearing in the leading role of charming "Kitty Brown".

BELASCO THEATER, Los Angeles, presents "Bury the Dead" by Irwin Shaw, for two weeks, opening June 2.

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An Announcement

With considerable pride we announce the appointment of Mr. Ben Davis to the post of Decorations editor of California Arts & Architecture. For several years Mr. Davis has been head of the interior decorating department of S. & G. Gump Company of San Francisco.

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As president of the Northern California chapter of the American Institute of Decorators, Mr. Davis will report the activities of that chapter. Of particular interest to our readers will be the papers which have been scheduled for the next year, and which Mr. Davis will review in the issue following their discussion at the chapter meetings.

"Reminiscences of My Recent European Trip," by Mrs. Jane Campbell Higbie.

"History of Mural and Wall Treatment," by Mrs. Harold Wallace.

"History of Painted and Decorated Furniture," by Mr. Arthur Baken.

"Influence of Material on Furniture Design," by F. Eldon Baldouf.

Printed Cloth as Used by the Decorator," by Mrs. Winnifred Wise.

"Present Day Decoration as Practiced in Various European Countries," by Miss Nora Kenyon.

"Outlining a Course of Training for the Business of Interior Decorating," by Mr. Noel D. Parker.

"Period French Decoration as Applied to Modern California Residences," by Mr. F. M. Gilberd.

"Decorating the California Country House," by Miss Beth Armstrong.

"Association of the Architect with the Interior Decorator," by Sawyer & Knowles.

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THE DRAMA IN SAN FRANCISCO

By DEL S. FOSTER

PLAYS, plays and more plays. Last month we applied that opening phrase to New York. This month—wonder of wonders we can say it of San Francisco—a feast or a famine no less.

The gorgeous Gahagan in "The Merry Widow," Grace George in "Personal Appearance," Nino Martini in concert, Stokowski directing the Philadelphia Symphony and as we go to press the one and only tried and proven (every seventy-five or so inches of her) Charlotte Greenwood opens at the Alcazar.

Writing these comments for a monthly publication has its drawbacks. By the time you read it very often the play has gone from your particular portion of this earth and if by chance or otherwise it should be worthwhile, assurance of that fact in this column, can have no bearing upon your decision to see it or let it go unseen, unpraised, unsung around your family hearth. This fact was brought out by Homer Curran and Edwin Lester, the much to be congratulated producers of "The Merry Widow" at the Curran Theater, when we covered it but a scant three nights before its closing. After all the things that we have been driven to say about coast production of the favorite musical comedies, it is indeed a grand and glorious feeling to be able to say in all sincerity, that we doff our bonnet in appreciation of the producers, the director (Alonzo Price) and the cast.

Without question this was the grandest piece of work of its kind that has been seen in San Francisco in the past five years. The Gahagan gave a fine sympathetic interpretation of the Widow, albeit as a dancer she still has a gorgeous voice. But then nobody expects her to dance—she doesn't have to. (A passing thought probably shared by many. Why doesn't the incomparable Helen revive "The Cat and the Fiddle"?) Richard Powell came dangerously close to stealing the show. He presented to us, nay, literally threw at us a Baron Popoff such as we had never seen but such as we hope to see many times again. This comedian, by the way, has gone a long way in the last few years—we remember him as an eccentric dancer in vaudeville. The importation from New York of John Ehrle was a fortunate one. He brings a freshness and a personality to the Prince Danilo role that is really delightful. We were particularly struck with the vocal quality of the company, individual and ensemble. It is quite easy to understand why William Hain was persuaded temporarily to give up a promising opera career to became Grace Moore's leading man in "DuBarry." As the Vicomte Camille de Jolidon one forgives him some lack as an actor—he has a voice that is superb.

Pardon us if we seem to crow a little, and at that we are probably crowing too soon. But the opening this week of "Personal Appearance" with Grace George and the original New York cast almost in its entirety, we feel is a grand omen. For so long now we have been begging, bullying, wheedling the Eastern powers-that-be to give up the attempt to foist upon us second and third rate companies and production—in other words, to stop spoiling the ship for *haporth of tar*. The producers of "Personal Appearance" were among the first, upon our recent visit to New York, to assure us that there would be little if any change in personnel for coast production.

We have been particularly interested of late in the Federal Theater Project, in its efforts, its aims, its ambitions and above all its trials and tribulations. It would take far more space than even the most generous of editors would put at our disposal to begin here to discuss the project. We would like, however, to pay tribute to one of the grandest troupers known and beloved, of California audiences. We speak of one Max Dill, a very important figure indeed, in the history of the legitimate theater over the last two decades. When you speak of Dill, you speak of Kolb. For Kolb and Dill have been a household word in California whenever and wherever the theatre was discussed. Just as it is strange to find Weber without Fields Romeo without his Juliet and Nip without Tuck, so it was strange to find Dill engaged in a theatrical endeavor without the gangling and business-like Kolb. But find him we did, lording it over a huge cast at the Columbia Theater. Lording it indeed, for he was the author, director, casting director—in fact the whole and very efficient directorial *works* guiding the destinies of some fifty or more W.P.A. workers in a play of his own entitled "The Lady Says Yes." When we saw it, it was playing to excellent business, as it should, for the book, lyrics and the music were all far better than the average and if there was any lack in acting material, it was more than made up for, by the cunning of the direction of the old Master. If the project will continue to stage productions like this (especially at fifty-five cents tops), local producers had better look to their laurels.

BOOKS

By EDWIN TURNBLADH

IT WOULD be useless to proclaim a "Read a Book" week in June, just as futile as to declare a "Read Book Reviews" week any time. Books, at the moment, serve rather utilitarian than other purposes. When the picnic lunch is being packed, a few pages may be hurriedly ripped out of some novel that happens to be at hand to wrap up sandwiches. Or the weightier volumes may be drafted to hold down the car over a bumpy road. If a book is taken to the beach, it usually ends up as a prop under the owner's cranium, while he dozes in the sun.

June is a month of outdoor life. I was thinking one evening about what might occur at an authors' picnic and, to amuse myself, wrote out a bitty of a ditty about a more or less imaginary one. Just to make conversation, here it is—

"Please, pass, pass, the pickles, pickles!" Gertrude Stein was having a darn good time at the Amalgamated Authors annual picnic. But, turning to Theodore Dreiser, by her side, a look of profound concern zoomed into her countenance, like the softly gathering shadows of summer dusk. "Theodore," she screamed, perturbed, "You've been eating too many olives!"

"Nonsense, my dear, don't you know that it's just life that makes me look this way," responded Theodore, moodily munching a stalk of celery.

"Oh, yes, I forgot," said Gertrude, and, with a faraway look, she started a cheese sandwich.

"By the way," began Dreiser, suddenly emerging from his brown study, "Who invited that fellow, Harold Ickes, to our picnic? His book, 'Back to Work,' was written by a ghost writer, I hear. He isn't bona fide."

"Tripe," commented George Jean Nathan. It was his opinion of the book.

"Why, I invited him," spoke up George Bernard Shaw, overhearing Dreiser's question. "He likes my 'Three New Plays,' so, after lunch, he and I are going to retire to that knoll over there while I explain them to him."

"We're not spending the summer here," twitted H. G. Wells.

"Shaw, I'm afraid we can't sit on that knoll to which you refer," Ickes said. "The PWA are just now starting to level it down —to make a tennis court."

"But," protested Alexander Woollcott, trying to keep a plate on his lap, "No one would come out here to play tennis."

"Well, just in case," explained Ickes.

"As I have said before, all life is a great mystery," reflected Dreiser, removing an ant from his potato salad.

* * *

The quite good-natured camaraderie which exists today among authors and critics is a comparatively recent step in the upward climb of mankind. It is not now preposterous to assume that members of the two classes could gather at a picnic. But in the old days there was no civic feeling that one ought to make at least a halfway effort to be "a good neighbor." Authors, like others, lived in a more natural state. Velvet gloves were worn but not on conversations. If a poet didn't like critics, he up and said so. You may be acquainted with what Lord Byron advised—

"As soon
Seek roses in December—ice in June;
Hope constancy in wind, or corn in chaff;
Believe a woman or an epitaph,
Or any other thing that's false, before
You trust in critics who themselves are sore."

And Lord Byron wasn't the only literary notable who inferred that a critic is somewhat of an insect, not to say a reptile. Shelley broadcast that "reviewers, with some rare exceptions, are a stupid and malignant race." Robert Burns wrote—

"Critics!—appalled I venture on the name,
Those cut-throat bandits in the paths of fame."

"Kill the dog, he is a reviewer," ordered Goethe when a young man. But later in life Goethe became more calm on the subject. He did then concede that if reviewers got down and worked at a book in their shirtsleeves they weren't such bad fellows. "If you read a book," said the older and cooler Goethe, "and let it work upon you, you yield yourself up entirely to its influence, then, and only then, will you arrive at a correct judgment of it."

However, when reviewers do get too warmed up on a novel they often, as Jonathan Swift remarked, "view in Homer more than Homer knew."

Many writers have simply dismissed critics with Disraeli's blast.—"You know who the critics are? The men who have failed in literature and art." Coleridge openly maintained that "reviewers are usually people who would have been poets, historians, biographers, etc., if they could; they have tried their talents at one or the other and have failed; therefore they turn critics." Dryden published that—

"They who write ill, and ne'er durst write,
Turn critics out of mere revenge and spite."

Samuel Johnson vowed that "no genius was ever blasted by the breath of criticks." But apparently enough have thought that halitosis is a racial ailment among critics.

Longfellow, gentle soul, presaged the present strangely chummy spirit between authors and critics, voiced nothing stronger than this —"Critics are sentinels in the grand army of letters, stationed at the corners of newspapers and reviews, to challenge every new author."

If nothing more, then, critics could at least be good soldiers, and, in face of the modern onslaught of books, just yell halt three times and shoot.

I can't conceive of any sound explanation for the current blissful state of things between authors and critics. It's nice and civilized, but it isn't natural. I rather look for a return to the good old barbaric relationship of an open hillbilly feud.

* * *

I planned to write this month a review of H. L. Mencken's entirely revised edition of "The American Language." But nothing I could say could adequately describe the vast scholarly worth and the endless fascination of the book. Moreover, I've seen so many praises of it that I expect I'd become innocently guilty of literary pilfering.

Instead of a review, I have a report of a midnight dialogue between the ghost of Noah Webster and Mr. Mencken—on the origin of "O. K."—

Webster (knocking at Mencken's library window)—May I enter, meaning "come in" or "be admitted"?

Mencken—Sure, or surely—either is correct. (He opens the window, Webster blows in and takes a comfortable chair),

Webster—Well, Mencken, at least one of your books is allowed in Heaven. I've just been perusing your fourth edition of "The American Language." I used to be sort of interested in the subject myself. In fact, the purpose of my errand here tonight was to inform you that your third cited derivation of "O. K.," as coming from "omnis korrecta," is the original one. The Lord used it after he created the earth, and Adam and Eve. "O. K.," he'd say.

Mencken—Enlightening, indeed. And does he still use the term?

Webster—Never. He won't hear of it—says he used it once in connection with a bad mistake. Well, cheerio! (Webster vanishes).

Mencken—Cheerio—h'm—derived from the English.

* * *

A Mr. Cecil Charles Windsor has just written an artist's guide book on "How to Draw Dogs." He could really have done more good to the world right now by publishing a text on "How Not to Draw Mosquitoes."

* * *

I realize it is a bit unreasonable to ask literary people to be lucid in their writings, but I think they at least ought to have names, or adopt ones, about the pronunciation of which there need be no confusion. It would spare time at literary afternoon gatherings for settling what an author really meant in a book. I have in mind the name of Hendrik Willem Van Loon. I've heard "Loon," "Lone," and "Lo-on"—

Some say to pronounce it like "moon" or "croon,"
And "go-on" at some teas is known.
But when books I pick, I don't pick Hendrik;
I'd just soon leave Willem a "lone."



This true exterior fresco was executed by Barse Miller over the main entrance of the rehabilitated George Washington High School, Eugene Weston, Jr., A. I. A. architect. The conception is based on a heroic symbolization of Washington dressed in the simple field uniform of a Continental officer, as he might have stood at Yorktown one hundred and fifty-five years ago. He is pictured as releasing the eagle of liberty into a strife-torn sky. Exterior frescoes seem naturally appropriate as a decorative solution for buildings that offer no earthquake hazard, and particularly suitable to our climatic and light conditions. This fresco was done under the jurisdiction of the Federal Arts Project for Los Angeles County and the student body of the school contributed the cost of the materials. Mr. Miller is at present painting additional frescoes at the same school.

ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: An exhibit of oils by artists of the Monterey Peninsula.

GLENDALE

THE TUESDAY AFTERNOON CLUB, Central at Lexington: Throughout June, an exhibition of the work of Orrin White.

HOLLYWOOD

ST. FRANCIS ART GALLERY, 6930 Hollywood Blvd.: American and European artists.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Throughout June, etchings by Arthur William Heintzelman, A.N.A.; oils, four murals and a group of original ink drawings by Alfredo Ramos Martinez; oils by Seymour Paul.

SILVER BELL, 492 Coast Blvd. S.: Architectural exhibit of drawings, plans and photographs by C. A. Hunter. Throughout June, exhibit of water colors by Roxali Seabury.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: An exhibit of oils, landscapes by Victor Matson.

BOTHWELL & COOKE, 1300 Wilshire Blvd.: Exhibition of modern accessories by craftsmen of southern California.

BUILDING MATERIAL EXHIBIT, Architects Bldg., Fifth and Figueroa: First western showing of decorative panels, executed in cement fresco, by Olaf Olesen, Danish artist.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Ave.: To June 15, an exhibit by Otis alumni; to June 30, exhibition by Mary Coulter.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Big game paintings by Carl Runquis, N. A. and western scenes by F. Tenney Johnson, A.N.A.; paintings by Ebell Club members.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: To July 25, third annual exhibition of portraits and figure compositions by California painters.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Throughout June, Federal Arts Project exhibits.

LOS ANGELES MUSEUM, Exposition Park: To June 15, pastels by Clifford Silisby; opening June 12, exhibition of student and alumni work from Otis Art Institute; throughout June, paintings from Oscar Mayer's collection; work done under the Federal Arts Project.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: An exhibit of medallic and bas relief sculpture by Roger Noble Burnham, Sherry Petticolas, Guido Nelli and Miss Jason Herron. Lecture and Exhibit room open daily from 1 to 4 p.m.

J. W. ROBINSON COMPANY, 7th and Grand: Throughout June, "Old Landmarks and Pioneer Portraits of Educators" by Orpha Klinker Carpenter.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Nearby is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings; open Wednesdays and Sundays from 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Throughout June, exhibition of water colors by Jesse N. Watson.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To June 18, an exhibit of water color abstractions by Knud Merrild; throughout June, oils by William Black; facsimiles of prints by Van Gogh, Renoir, Picasso and Cezanne.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: General exhibition.

WOMEN'S UNIVERSITY CLUB, 953 South Hoover St.: Throughout June, exhibit by Lee Blair, president of the California Water Color Society.

ZEITLIN'S, 614 West Sixth Street: To June 15, paintings and drawings by Carl Heilborn.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To June 15, annual exhibition of student work. Gallery closes June 15 until opening of fall term.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To June 14, first annual exhibition of sculpture and sculptors' drawings. Gallery open from 1 to 5 p.m. daily.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Permanent exhibition of Chinese and Japanese antiques, porcelains, bronze, jade, fine fabrics, lacquers, prints.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Throughout June, exhibition in the Prints Room by members of California Society of Etchers.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition in connection with the California Pacific International Exposition.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: To June 25, water colors by Anita Willets-Burnham of Illinois. To July 1, Marines and boats by members of the Center.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Unusual accessories for the modern home, all executed by California craftworkers.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: Exhibition of water colors by a group of San Francisco advertising illustrators, including Lonie Bee, Willard Cox, W. R. Cameron, Maynard Dixon, James Forman, Haines Hall, Nat Levy, Orson Linn, Philip Little, Maurice Logan, Alton Painter, Paul Schmitt and Francis Todhunter.

COURVOISIER, 480 Post St.: Pastel character drawings of Indians of Guatemala and Yucatan by Elizabeth Telling.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: To June 24, Rudolph Schaeffer's Students exhibition; throughout June, work by adults and children of the Ruth Armer School of Practical Art Appreciation; Prints by Robert Austin and Gerald L. Brockhurst, lent by Rev. P. J. Hoey, C.S.P.

PAUL ELDER GALLERY, 239 Post St.: To June 13, exhibition of linoleum blocks by Charles Surrendorf.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening June 7, exhibition of contemporary German water colors.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Throughout June, exhibition demonstrating the development of landscape painting from the earliest periods to the twentieth century. To June 15, Japanese paintings and prints; recent water colors by George Post. Free lectures will be given on different phases of the Survey of Landscape Exhibition Sunday, Monday and Friday afternoons at 3:00 and Wednesday and Thursday evenings at 8:00.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: To June 27, an exhibit of the work of the Long Beach Art Association.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth century English paintings. Flemish and Italian primitives. Throughout June, an exhibition of William Blake's water color drawings in illustration of Milton's "Paradise Lost". A catalogue with 13 illustrations has been published at fifty cents. Open daily from 1:15 to 4:30 except Mondays and the second and fourth Sundays. Cards of admission obtained by writing the Exhibition's Office, enclosing a stamped, self-addressed envelope or by telephoning WAkefield 6141.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibition of paintings by Santa Barbara artists. Changed every two months. Open 9 to 5 on week days; 9 to 12 on Saturdays; closed Sundays.

FAULKNER MEMORIAL GALLERY, Public Library: Throughout June, Northwest annual exhibition.

SANTA CRUZ

SANTA CRUZ ART LEAGUE, Beach Auditorium: Exhibits change every three months. Business meetings are held on the first Wednesday of each month and on the fourth Sunday a program is given. Tea is served on these afternoons and everybody is welcome.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: School exhibition under the direction of Mary E. Whelan, Supervisor of Art of the Santa Monica Schools.

STANFORD UNIVERSITY

STANFORD ART GALLERY: To June 18, exhibition of master etchings and dry-points, including prints by Rembrandt, Whistler, Meryon, Haden, Pennell, Millet, Zorn and other famous etchers. Following this exhibition the gallery will be closed until October.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: To June 12, modern Japanese prints; to June 15, Rosenthal China; opening June 12, etchings by Roi Partridge; throughout June, paintings by Arthur Haddock.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: June 10 to July 5, contemporary American painting circuited by the Midtown Galleries, New York; group show of Seattle painters; Japanese prints; one-man sculpture show by Alexander Archipenko; German painters of the 16th, 17th and 18th centuries, facsimiles from the Museum collections.

MISCELLANY

THE ARTISTS GUILD, Seventh and Westlake Bldg., Los Angeles, at its annual meeting in May, elected the following officers for the coming year: Earle Tralle, president; Charles Everett Johnson, vice-president; Charles Cruze, secretary; L. G. Mathauser, treasurer; and Preutt Carter, chairman of the Ethics Committee.

THE MUNICIPAL ART COMMITTEE, 30 Rockefeller Plaza, New York, announces the second annual summer festival opening May 18 and continuing throughout June, to be held in the International Bldg., Rockefeller Center, 630 Fifth Avenue. A national exhibition of American art, including paintings, sculptures and crafts by representative artists of the United States.

RUDOLPH SCHAEFFER SCHOOL OF DESIGN, San Francisco, announced its summer session will open June 29 with Joseph Sinel teaching industrial design. Other courses will include color study, crafts, weaving and flower arrangement.

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The yellow and white umbrella and patio furniture, the light green walls and dark green roof tiles reflect the colors of the mountains which overlook this patio in Palm Springs. The house (shown in the April, 1936, issue and designed by Earl T. Heitschmidt, architect) is now the winter home of Earle C. Anthony. House and patio were furnished by Bullock's Studio of Interior Decoration.

BRIEF BIOGRAPHIES

David O. Selznick

IF the future 200 inch telescope at Mount Palomar wheels more bright celestial stars into earthly ken, it could yet hardly eclipse the Hollywood record of David O. Selznick in bringing before studio camera lens some of today's most famous film stars.

The career of David O. Selznick, who, at an exceedingly early age shook off the coal dust of native Pittsburgh and traveled West, was almost settled when, from the Selznick nursery, he was often heard experimenting with sound effects. Son of the late Lewis J. Selznick, one of the history shaping pioneers of the screen, little David O. practically played hoops with film reels and learned to read from scenarios.

At the Metro-Goldwyn-Mayer studio he became story editor and associate producer, moving from there through executive posts at Paramount and RKO. Before the age of 30 he was second in command at Paramount, where he originated the movie career of William Powell—in "Street of Chance," the same picture also being a start for Kay Francis.

After merging the RKO and Pathe studios, David O. Selznick, while generalissimo of both lots, presented Katherine Hepburn to picture goers in "A Bill of Divorcement." He was the film Columbus of Fred Astaire, whom he signed to "Dancing Lady," with Joan Crawford. He long preceded all other Hollywood collectors of Francis Lederer's autograph on legal paper. He boosted George Cukor, the present renowned director, whom he engaged for "David Copperfield." He brought Leslie Howard to Hollywood for the film of "The Animal Kingdom."

Some of the other prize pictures chalked up to David O. Selznick are "Symphony of Six Million," "The Bird of Paradise," "State's Attorney," "Dinner at Eight," "Viva Villa," "Anna Karenina," and "A Tale of Two Cities." He's been given medals, cups, ribbons, and kisses by Frenchmen for a marked flair at making great films.

Not long ago he formed Selznick International Pictures and filmed "Little Lord Fauntleroy," starring Freddie Bartholomew. Now he's bringing to the screen with color a second world favorite novel and play, Robert Hichens' "The Garden of Allah," featuring Marlene Dietrich and Charles Boyer and directed by Richard Boleslawski—the most ambitious enterprise in technicolor photography to date. Basil Rathbone, C. Aubrey Smith, and Tilly Losch, the celebrated dancer, are others of the cast. Desert scenes have been filmed at the California border west of Yuma.

Ben Davis

THERE is a moral to this Brief Biography of Ben Davis. It is that if you are destined by the fates and parental desire to be one certain thing, no matter how much you may rebel, you'll eventually become that certain thing—and probably like it.

Mr. Davis, born in Seattle, Washington, 1904, of British parents, was made an apprentice in his father's interior decorating organization at the age of ten. This lasted Saturdays and vacations until time to matriculate for college, and finally succeeding in winning parental consent, he registered at the University of Washington in Architecture.

Three years of college, and Ben Davis deciding he needed practical experience left school to join William Bain's Seattle office. Eventually getting the New York urge, he resigned to take a position with William Harrison, chief designer for the School Board of New York. At the same time he established his Beaux Arts Credit with the Institute of New York.

At the death of his father a little later, he returned to Seattle and realizing there was only one thing to do, he pitched in and with his sister carried on the Davis business. In 1929 while vacationing in California, he met Mr. A. L. Gump and it was not long before he joined S & G Gump's Interior Decoration department.

In 1933 the fates, well satisfied with the way events were shaping, decreed that he should be appointed manager of the department. Since that time Mr. Davis has learned to like interior decoration and at S & G Gump, where he does not have to confine himself to any one form of the business, it is work that has become pleasure.

So successful has he been, that at the meeting of the Northern California chapter of the American Institute of Decorators held in April, he was elected to the presidency of that chapter.

We are proud to announce that this month he became a member of the editorial staff of CALIFORNIA ARTS & ARCHITECTURE in charge of the department of interior decoration.

CALIFORNIA POET'S CORNER

BANDIT

By RENA SHEFFIELD

I am the bandit Fire whose crackling glee
Rings through a primal land in mockery.

I scoff at twisted iron that turns to rust:
Proud chevrons of the hills become black dust

I leap the blistering firebreaks stretched afar
And char the hiding place where lizards are.

On mountain top blue oak and mighty spruce
Go down before me shriveling—I turn loose

The flames of Hell. With horror and dismay
I rule the denizens of Night and Day,

And hold in fief the valleys and the plain,
The parching tamarosk athirst for rain;

I fling victorious banners to the sky
And ford the rocky streams with heat run dry,

Licking the buckskin land with livid tongue
Till the coyote's howling warns its young

And brown quail in a frightened covey fly—
My hot breath holds shrill echo of their cry.

Red Emperor am I of all that stirs!
A scarlet cowl I make of summit firs:

I slay the wild deer with a thrust of flame,
Along a mountain range I write my name.

Curse of the sun-dry West—the wanton Fire!
Who conquers me quells ravage of desire.

OUR LONDON LETTER

Editor's note. Jimmey Hopper once told me the only thing that really kept him from steady writing was a contract to do it. Perhaps that is Tom Geraghty's trouble, for after he had promised to write us a monthly letter from London, that was a year ago, all that has come in until the letter today has been post cards from Paris and Budapest.

Mark Daniels, Editor.
California Arts & Architecture.

Shame on me. Seems like I only write letters to people I don't like. Always marking time when it comes to real friends . . . hoping for a well of information to jot down a lot on nice or interesting things. (I have many to write you.)

Your magazine is tops . . . surprisingly better all the time. Your column is the best reading imaginable . . . a profound dish light as souffle. Also big thrill to read those Bob Ritchie classics, and the "Red Cardinal's" (E. F. O'Day) honest poetry.

You must write and order some new books by Benjamin De Casseres which he wrote and is obliged to publish himself . . . fifty cents the copy. They are actually so good no publisher will touch them. Ben is now prostituting his way through life as an editorial writer with Hearst in New York. His first, just received, is "EXHIBITIONISM—A New Theory of Evolution".

I will write—sure—and soon. Maybe send some snapshots. Everyone in London is a camera fan, but me. They come to my flat in droves—shoot in restaurants, theatres, churches, busses, anywhere. Several got some excellent snaps from my flat of the King's funeral.

Best always, and an affectionate kow-tow.

TOM.

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ON THE RADIO

By LORNA LADD

JUNE, 1936—the month during which the Republican National Convention swings into its four year huddle. We, as stay-at-homes, need not feel slighted for as radio listeners we can let ourselves in for lots of excitement, a bit of education and more than a giggle or two, besides having better on the minute knowledge of what's going on than those present at Cleveland—all of this, at least, if the 1932 convention broadcasts were any sort of standard.

Both NBC and CBS are scheduled for as many releases from Cleveland as their sponsored shows will allow. Columbia has not as yet announced the names of their microphone reporters. NBC, however, has given written promise of such entertaining and qualified descriptionists as Walter Lippman, Dorothy Thompson (I wish it were Parker), William Hard, Graham McNamee, Lowell Thomas and Edwin C. Hill. These commentators will be supplemented by staff announcers who will give color pictures of the proceedings on the convention floor and of the activities of party leaders behind the scenes. What fun!

These broadcasts will be definitely an improvement over those of 1932 when we missed a lot of the activity as it actually happened. Radio technique has developed by leaps and bounds and not only that, broadcasters learned some bitter lessons on unpreparedness during those shows of four years ago.

One of the various innovations will be the "pause-interpreter," a commentator who, with a microphone beside him, will be seated on the speaker's platform. His job will be similar to that of the football announcer who fills the air during "time out" at a game. While delegates themselves are still wondering (and I guess they wonder a good bit) what question of procedure has halted action temporarily, the radio audience will have the complete story from the "pause interpreter."

You will hear programs from five pickup points—the floor, the speakers' stand, the just mentioned "pause interpreter," the announcer's booth in the proscenium arch and a special studio on the balcony floor to be used for interviews with political leaders and visitors.

For the first time in political convention history, there will be a microphone on the floor of the hall for each delegation. Each microphone will be under the direct control of the permanent chairman through the medium of a specially designed panel board on the speakers' rostrum. And—am I just as happy that I don't have to be the technician or technicians who monitor the broadcasts. They are going to be jumping two ways from everywhere no matter how well everything is planned and mapped out.

Because of the increased importance of radio at the political convention, the committee on arrangements has revised the usual schedule so that the keynote speech and important sessions will be at night instead of in the daytime as heretofore. The time of the broadcasts has not been definitely released but it will be an easy matter for you to get that information from your daily radio columns.

In all of this Repuhlican hullahalloo, don't miss the broadcast of the Joe Louis-Max Schmeling heavyweight fight Thursday, June 18, KFI-KPO, at 6:00. I believe NBC will have the exclusive broadcast on this as Buick Motors has bought and paid for the program. Clem McCarthy and Edwin C. Hill will give the description.

It's quite the thing in radio on fight nights to throw a cocktail party and invite all your hetting friends in for cocktails at your ringside radio seats. You'd be surprised at the fun and hilarity you can have. Why don't you try it this year?

From the ridiculous to the sublime, four concerts in the Schubert cycle will be presented during this month and July under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress at Washington. The broadcasts will originate from Wheeler Auditorium on the University of California campus at Berkeley. The time is 2:35 to approximately 4:00 o'clock on four consecutive Thursday afternoons, June 11, 18, 25 and July 2, NBC-KFI-KPO. If you recall, a similar series of chamber music programs, devoted to the works of Brahms, was broadcast hy NBC last year from Berkeley campus and they were most delightful.

"Betty and Bob," for quite some time one of the outstanding dramatic playlets of radio, has returned to the air—Monday mornings from 9:00 to 10:00 over CBS-KHJ-KFRC. Betty and Bob are just the type of real human beings everyone seems to know and like—at least they were when the program was on NBC last year. The cast is different in this series, Don Ameche having played Bob last season. Lester Temayne takes over with this new sponsor while Betty is portrayed by Elizabeth Reller. Both actors are well-known in eastern radio.

Unusual broadcasts are becoming more and more an every day story. NBC has scheduled two programs describing the eclipse of the sun in far-off Siberia. The first of the broadcasts will be at 10:30 Sunday morning, June 14, KFI-KPO, four days before the actual eclipse. The program will come from Akbulak and Dr. Donald Menzel will describe the preparations which have been made for observing the eclipse. A description of the phenomenon itself will be heard on Thursday, June 18, at 7:30 p.m., KFI-KPO, when Dr. Menzel will give his impression of the eclipse. The program then will be switched several hundred miles further along the path of the eclipse to Kustanai where other scientists will take a try at describing what they see.

Signing off—until July!

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ANTIQUES

By ALICE R. ROLLINS

For the Collector of Early American Spoons

WE seem always to have had spoons. It is a fascinating study for the collector to trace their development in form and craftsmanship down through the ages. The earliest spoon was probably a shell fastened in a cleft stick. Spoons of this primitive character were used by people living by the seashore or along a river bank. Those living inland fashioned them from the horns of various animals and later carved them from wood. It is this last material from which the English spoon derives its name, for the word "spon" means a splinter of wood. Spoons made of shell were used in England as late as the time of Henry VIII and indeed are still used in many countries. Switzerland is especially noted for its fine wooden spoons. Henry VIII had a set of six spoons made of shells. They had a rim of silver put around them and a handle attached. They may be seen in a London museum. Some early horn spoons of huffalo horn are in the Philadelphia Museum.

The first form of American spoon was the so-called "Puritan" spoon. This appeared in England about the middle of the seventeenth century. It has an oval howl, and a flat, perfectly plain handle. After this the handles became thin and much wider and were bent towards the front. This feature persisted until about 1750. The top bulged slightly and was cut or slit into three points known as the "trifif" or notched. Extending down the back was a long V-shaped tongue which has been called "rat-tail." About 1830 the rat-tail was replaced or rather re-shaped into a "douhle drop" and later the "single drop." This last was sometimes finished with a scalloped shell or ornament. In the first decade or so of the 1700's the spoon became thicker and rounded at the top. Down the middle of the front was a sharp ridge. This form was used until about 1800 in America. After 1750 the handles of spoons hegan to bend hackward and the bowls were egg-shaped as we find them today. In the last quarter of the eighteenth century the handle was often engraved with bright-cut decoration. Bright-cut has been described as engraving on metal but differs from ordinary engraving in that it is done with gouges instead of the engraver's tool. It is in some respects a kind of chip carving, varied with hollow line work and with punches, dots and dashes. The facets of these tiny gouged cuttings catch the light in a manner to produce the bright-cut effect. This form of decoration was used on every kind of silver ware and became very popular. The early teaspoons, caddie spoons and other small pieces decorated in this manner are charming for the collector who wishes something a little different and who has the patience to hunt for them. The bright-cut decoration declined about 1800. It was revived again about 1850-60 but lacked the fine workmanship of the earlier cuttings.

Perhaps the question most often asked relative to American silver is: "What is the meaning of the word 'coin' found on old silver?" Most of the Colonial silver was made out of coins, many of them Spanish dollars. In the late eighteenth and early nineteenth centuries some of our silversmiths marked their silver with the letters D or C, presumahly for Dollar and Coin. Early in the nineteenth century the word Coin was sometimes stamped on plate. When the United States mint was established in 1792, the coinage standard had been fixed at .89 parts fine. This was later raised to 900 parts fine and certain states passed laws requiring that plate be of that quality. At the same time it was required that Sterling silver should indicate 925 parts fine, the same as the English standard. Sterling appears on silver as a mark of quality from 1865 on.

It must be remembered that American silver at no time carried any mark to indicate the date. In the early days of the Republic our silversmiths sometimes used marks resembling those of English assay offices, evidently to satisfy those who had a preference for English goods. Previous to the Revolution they indicated their wares by impressing only their initials and surname. Sometimes a rebus was added similar to that employed by the English manufacturers. In dating our American silver it is a help to know something about the early silversmiths and the period in which they worked. This knowledge may be obtained in any good history on early American silver. We may also determine the approximate date by the shape of the bowls, the handles and the decoration. The various forms which succeeded the old English styles in America, the coffin spoon, the fiddle-back, the bright-cut designs and others are familiar to collectors of today.

We may not all be fortunate enough to find a spoon made by John Hull, John Edwards or Paul Revere, but is is well to know something of the history of these early craftsmen for one never knows when or where such a spoon may be found. A Paul Revere spoon was picked up in a rubbish pile in an empty house in Hollywood not so long ago. Incidently it was sold to a collector for a sum in three figures. We are apt to forget that this west coast was settled by people from everywhere who brought their choicest possessions with them. In the course of time many of these have come on the market and that is why so many fine antiques are to be found here.

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RUNNING FIRE

By MARK DANIELS, A. I. A.

OVER-POPULATION

THERE are altogether too many people in the world, but hanging is no way to get rid of them. Not that I object to capital punishment. On the contrary I am for it, but why hang them?

In the first place if we hanged every person that should be put out of the way we would soon run out of rope. Besides, the witnessing of the ceremony is getting so popular that people are neglecting their golf to go to the party. Public hanging is beginning to have a demoralizing effect on society. We must find some other way to get rid of our undesirables that will not interfere with cocktail and bridge parties. Hanging is not up to the American standard of efficiency.

But there is always a silver lining in the clouds of despair. We are beginning to introduce commodities under the name of foods that bid well to solve the problem once for all. Malnutrition will eventually make a man so weak that he hasn't the strength to commit a first rate murder. And then, in addition to legal starvation, the proper encouragement of suicide might accomplish great results. In this measure we are making great strides. Only the other day, after trying to work for three hours while serenaded by a continuous radio program next door, I finally opened the window for the final leap only to discover that the terrace below was covered with mattresses out for a sunning. What a pity, I hear you say.

WHAT PRICE PROGRESS?

SLOWLY the nursing bottle of science is weaning us from the nipple of nature. To the sorrow of the clothiers we are beginning to blow and wipe our noses on handkerchiefs rather than on the coat sleeve of long custom. We drink to excess because we have pick-me-ups, we eat too much because chemists now make palatable cathartics and scientists tell us that unisexual procreation is only a matter of time. Like the cowboy who will walk a mile to saddle his horse to ride a hundred yards we will hire a taxi to get our own car to drive around the block.

All of this is what we call progress, but what kind of progress it is seems to me to depend very much upon which way we are facing. The real trouble with trying to work all the time is that it keeps us so busy we have no time to think. But perhaps that is best, for if we had time to think, and that is the only kind of work that counts, we might make a lot of trouble for those for whose interests we always seem to be working.

SPELLING

I AM sure that Alexander Woollcott springs from a long line of dictators. Even though his earlier ancestors were before the era of shorthand and typewriters I still believe that they dictated. It is the most reasonable way to explain the spelling of his name.

It may be arguing against the precepts of the college curriculum to say that, no matter how good his education may be, the man who has dictated everything he has composed for a period of twenty-five years, is invariably a bad speller. Even proof readers who can catch an un-dotted *i* in a nine *sylable* word frequently find that when they are dictating the words just don't come off the tongue with the same spelling that leaves the pen.

Now, editors are notoriously generous. They spend their publishers' time and space (I nearly added money) with a lavish and helpful hand. What is more natural than that they should add an extra consonant whenever they are in doubt about the spelling of a double lettered word? It is the product of a generous spirit. If you are in doubt, chuck in another letter, don't be stingy. If you try to economize you are apt to make the mistake I did with "sylable" in the last paragraph.

Anyhow, I am grateful to the Woollcotts for the spelling of their name. If you double all the letters you want you will come out about right.

RADIO STUFF

IT IS only natural that new and great inventions should go through a period of misuse and debauchery but to see the radio, greatest and most powerful of our recent developments, lending its great influence to the broadcasting of nonsense, misinformation and quackery takes the heart out of us.

A little knowledge is truly a dangerous thing and the broadcasting of bits and crumbs snuffed up from the floor beneath the table of science and knowledge can be more misleading than actual falsehood. There are many people who argue that nothing is wrong because there is nothing right, so they step right up to the microphone and shout their meagre knowledge of phrenology, sociology, economics, psychology, anatomy and medicine, gleaned from books out of publication for the past thirty years. All this might not be so bad if it were not true that many people have little sense of humor and, during the past six years, most of those who once had a sense of humor have lost it.

FRANK CRITICISM

ABOUT twenty years ago, Mr. E. O. McCormick, then vice-president of the Southern Pacific company, took Harry Leon Wilson, Charles Van Loan and myself down to Arizona in his private car. I squeezed in on the trip because I was designing a building for the company. En route I told a story to Harry and Charlie. It was a good story, one of the best of true stories I had ever heard. My purpose in telling it was that either of the two great writers could use it if he wanted to.

At the finish of the story, Charlie, who had just been made associate editor of the *Saturday Evening Post,* exclaimed, "That is one of the best stories I ever heard. Can I have it?" Harry said, "Let Mark try it. He has been fiddling around with a pen for the last few years and here is a story that anyone could write." "Great," Charlie said, "It's a story you can't spoil, no matter how you tell it." Then to me he continued, "You write it and send it on to me in Philadelphia. Just tell it the way you told it to us. You can't ruin it but perhaps I can touch it up for you a little when I get it."

Some weeks later I sent the story on to Charlie at the *Saturday Evening Post* office. For two weeks I had to leave my vest unbuttoned. Then came this reply from Charlie. "When I told you that you couldn't spoil or ruin that story I meant it, but you certainly did your damndest." Three weeks later Charlie died suddenly. Ever since that time I have been able to button my vest with ease.

MISSIONARIES

SINCE the publication of Robert Louis Stevenson's great Philippic on Father Damien, the people of the world have slowly come to a better realization of the functions of the missionaries. Like the poor, I suppose we will have them with us always, but I often wonder what they are doing in Jerusalem. Are they trying to convert the Jews to a faith that they rejected some nineteen hundred years ago and passed on to us, or are they trying to teach them to keep their hands out of one another's beards? Now that Ethiopia is an Italian colony, for which heaven be praised, will the missionaries stay on to teach the meat eaters to like spaghetti? Somerset Maugham's "Rain" presents a fair picture of how some of them work and in the light of that powerful picture it is possible to see how the Chinese may yet be taught how to cook Chinese food.

GUN METAL JEWELRY

I'M a hardware drunkard! I can no more resist a pair of polished steel calipers glinting seductively in the window of a merciless hardware dealer than a forty-year alcoholic can turn his nose away from a glass of sixteen-year-old bourbon. And the way they display those implements of fascination! Not the planes, hammers, chisels, axes and other vulgar tools of the roughneck trades, but the delicate shining steel instruments that one knows are made for precision. Some of them are in gun metal finish and yet so clean, bright and exquisite that they suggest necklaces and tiaras rather than hricks and stones.

One must understand the sentiments that prompted Tom Sawyer to call for a pick and shovel until he had all but lost his voice before he got a spoon and fork to dig his way out of jail with, if he would understand why men of my sensitive nature cross to the other side of the street before they come to a hardware store.

There are tiny little carpenter squares with the inches marked upon them with the delicacy of Renaissance chasing on silver. You could square up a bug's ear with one of them. There are awls, draw shaves, pigmy whet stones, finger-ring flash lights festooned around silex coffee makers until all thoughts of breakfast turn away from food. There are toothpick, ear spoon and putty-knife combinations that bring on a flood of covetousness.

We hardware drunkards, and there are many of us, resort to crafty cunning to avoid detection, but like all fiends and addicts we are always found out sooner or later. I had kept my overmastering passion a deep, dark secret for many years, well knowing that when discovered I would be laid low by some social G-man as soon as my addiction was known. In company with some friend I would walk past a hardware store with chin up and nose over the curb stone until it seemed safe to excuse myself and return to glut my gaze on the window full of metal objects. For years I did this undetected but at last I was trapped.

A dear and beloved friend would walk with me frequently. When we passed a hardware store he would always stop and exclaim over the exquisite proportions of a pair of dividers or a scroll saw. A few weeks after he had left my city I received a package. In it was a box filled with that sort of tissue paper that comes around a diamond ring. Imbedded in it was a cluster of gun metal gadgets that were of more exquisite workmanship than any I had ever seen. What they were for I could not learn after six months of inquiry and search. A year or so later I called at his house. He was in his work shop. All four walls were hung with tools, most of which I had never seen. I asked him what they were and he replied, "I don't know any more than I know what that gadget I sent you was for, but aren't they beauties?" So we went out together and got drunk and came home with a pair of curved blade tin shears.



Just enough shade for warm days, just enough sunshine for cool days and completely enclosed within four walls. An outdoor living room in the Pasadena residence of James A. Clapp. Winchton L. Risley, architect.

YOUR OUTDOOR LIVING ROOM

By DORR BOTHWELL and FRANCIS COOKE



Looking from the patio into the outdoor living room, candle light enhances the soft blue walls with their eucalyptus trees and hills in brownish-violet. Rugs and cushions in yellow and rust on brown furniture and floor are combined with painted tin, copper and brass accessories to complete this outdoor living room decorated by Bothwell and Cooke.

Photograph by Stuart O'Brien

A NEW phrase has been added to southern California vocabularies. Following the traditional hospitality of the Spanish Dons, we used to say "Come into the Patio" but now the invitation is "Come into the Outdoor Living Room".

An outdoor living room. It's a fascinating name capable of many interpretations. The Easterner thinks of a vine covered porch or an elm shaded terrace. To the Southerner it means a summer house or veranda. To us it has meant a loggia or a patio gay with sunbrellas. However, a real outdoor living room or ramada combines the best features of all these conceptions with additions which make it practical all the year around. And the interesting thing is that at the rate the idea is evolving it is destined to influence not only our architecture, but to make living a fine art.

Now for a description of the outdoor living room. In the first place it is enclosed on three sides, the fourth side open to the patio or garden, with a ceiling which rises toward the back. The depth of this room should be no less than the minimum width of an indoor living room. The paved floor should be on the same level as your patio, for steps make difficulties when wheeling sunchaise or service cart in and out.

To make this room practical at night there should be some provision for heating. A fireplace is most desirable, as it forms the center of interest in any room, and provides warmth and cheer, although a modern charcoal brazier may be substituted.

Next comes the very important question of ventilation. It is not enough that one side of the room is completely open. In very warm weather cross ventilation is needed. Grilled openings set at the back and close to the ceiling will take care of this, but they should be provided with shutters so that the chill of evening can be shut out. On the open side of the room roll awnings of fabric or light wooden slats are dropped to exclude the evening dampness. In the more elaborate room, narrow jalousies hung from a track unfold screen-like from either side or sliding partitions drop down from above the ceiling as do some garage doors.

Do not stint yourself in the matter of electrical outlets. You will need a few more than you have in your indoor living room, for part of the charm of the outdoor living room is its adaptability and the outlet which is handy on a sunny morning for the making of waffles may be most inconvenient for the bridge table.

In furnishing the room adaptability is the keynote. The furniture should be light and easily moved. Bamboo, rattan, and strong, light woods, such as hickory may be used. Because the room is sheltered, the upholstery fabrics need not be weatherproof. Linen, plain or brightly plaided is good; knobby cotton weaves are also appropriate. A fibre rug for the floor is proper and the color should repeat the dominant note of the upholstery. Colors used in upholstery and accessories should never compete with the brilliant hues of the flowers in the patio or garden.

A settee or davenport, comfortable armchairs, side tables and reading lamps group themselves naturally around the fireplace. At the opposite end of the room there should be a dining table for informal meals. An electric fan nearby takes care of the fly problem. The dining chairs should be light and comfortable so that they can also be used around the bridge table. A space should be reserved for the radio, for with the rug rolled up and chairs pushed back the room is ideal for dancing.

The coloring of the background has much to do with creating the atmosphere of the room. The problem is a trifle more complex than that of an indoor room. If the floor is paved with cement the color should be kept dark and neutral. Beware of the usual bright terra-cotta colored cement. The light reflected from such a floor is very hard on the



Photograph by Matt Studios

Above is a view of the spacious outdoor terrace in the Beverly Hills home of Mr. and Mrs. P. H. Helms. Gordon B. Kaufmann, architect. Charles Ray Glass, interior decorator. Edward Huntsman-Trout, landscape architect.

Below is the comfortable, wide loggia in the Spanish home in Altadena of Kenneth A. Gordon, the architect.



eyes. If tiles are used let the color be dark brown or brownish red. The color of the ceiling is most important. A soft greenish blue gives the feeling of airiness and reduces the glare from reflected light. White walls in the outdoor living room seem cold and unfinished. Paint the walls in some pastel shade, such as a cool ice green, a delicate turquoise or palest blue-violet. A dado darker than the wall and harmonizing with the floor may be painted around the room. This makes the transition from light wall to dark floor less abrupt and gives a sense of rest and spaciousness. A scenic frieze painted on the wall gives additional depth. One of the advantages of the outdoor room with painted walls is that it can be washed clean with the garden hose.

Somewhere in your garden or patio there is space for an outdoor living room. This may be turned into a charming addition to the home with but small expense. Careful planning and the assistance rendered by your architect and those qualified by a knowledge of the problem will more than repay you.

From early morning when the dew is on the plants and the flowers are being picked for the house, through the afternoon with its bridge tables and tea carts, until late evening after the music is stilled and the guests have departed, the outdoor living room expresses more fully for us life in southern California.



Photographs by Gabriel Moulin Studios



MUNICIPAL AUDITORIUM

San Jose, California

BINDER AND CURTIS

ARCHITECTS

Much of the traditional romance and history of the San Francisco Bay region is centered around San Jose. In the design of the Municipal Auditorium the architects, Binder and Curtis, have recalled both the colonial architecture of Mexico and the more scholarly styles of old Spain. This structure in San Jose is a significant testimonial of the resistance of many Western architects to withstand the movement toward modern architecture. There are some who will not consider the new movement as anything but transitory in the extreme, but we doubt that any of them live in mid-Victorian houses.

SAN JOSE CLINGS TO HER TRADITIONS







Residence of

MR. AND MRS.

DAVID O. SELZNICK

Beverly Hills, California

ROLAND E. COATE, A. I. A.

Architect

FLORENCE YOCH AND
LUCILE COUNCIL

Landscape Architects

In Los Angeles are several examples of misplaced Colonial architecture. In Bel-Air a huge Colonial house is perched upon a steep hillside where it stands with tears in its eyes, yearning for the broad expanse of level lawn that should stretch from its porticos to a river. Here is no such anachronism. The main rooms overlook a wide expanse of green. Beyond is the distant, glistening sea. From left to right the rooms are the projection room, living room, morning room, dining room and breakfast room.

Architectural styles are jumping around with an agility that defies editorial pursuit. About the time we have received a dozen or so volumes on modern architecture and have them fairly well digested, up pops some truly capable artist like Roland Coate with a revival of Colonial Georgian. In this house, which received honorable mention at the New York Architectural League show this year, Mr. Coate has combined brick veneer, green shutters, vertical boards and treillage with a delicate skill that would have received more than honorable mention had we been on the jury. The center bay is the living room, the distant bay the dining room. The morning room opens onto a pergola-covered terrace between the living room and the breakfast room.



Photographs by George Haight

The tennis house is a gem consistent with the house. The play room is in the center between the men's and women's dressing rooms. It may be opened on both sides by means of sliding, glazed doors, sliding screens and Venetian blinds. It overlooks the site of the future swimming pool and the present tennis court. At one end of the room is the bar; at the other, the fireplace, which seems to be a happy arrangement. The pass window from the bar decides which end of the room shall be flanked by the men's dressing room. Whether a "Black Widow" could be found if she decided to hide in the wall decorations is a matter of speculation.





Photographs by George Haight

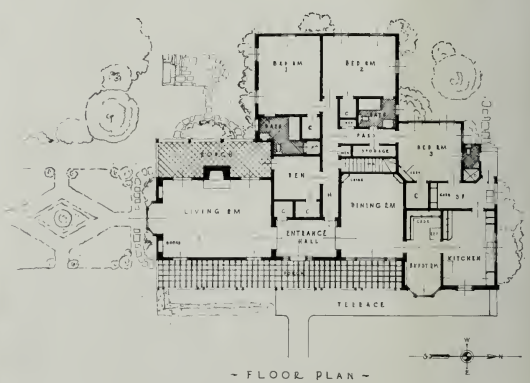


RESIDENCE OF MR. AND MRS. F. G. THOMAS

Flintridge, Pasadena, California

BREO FREEMAN, A. I. A., ARCHITECT

In this house the architect has combined the use of stucco, brick veneer and clapboard with pleasing results. Built on a lot, 125' x 250', the front elevation is wide and gives the effect of a more pretentious home. The exterior is finished in oyster white with the blinds painted green.



- FLOOR PLAN -

TWO EXCELLENT DESIGNS OF ONE-STORY



Photographs by George Haight

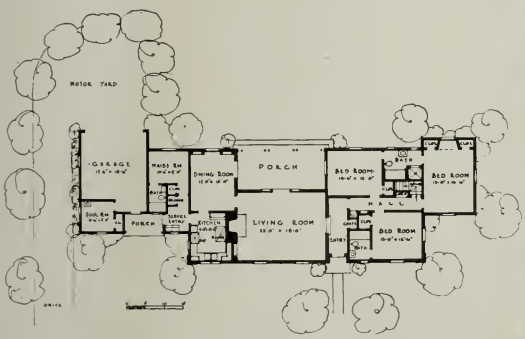
RESIDENCE OF MAJOR H. L. TOPLITT

Brentwood Highlands, California

H. ROY KELLEY, A. I. A., ARCHITECT

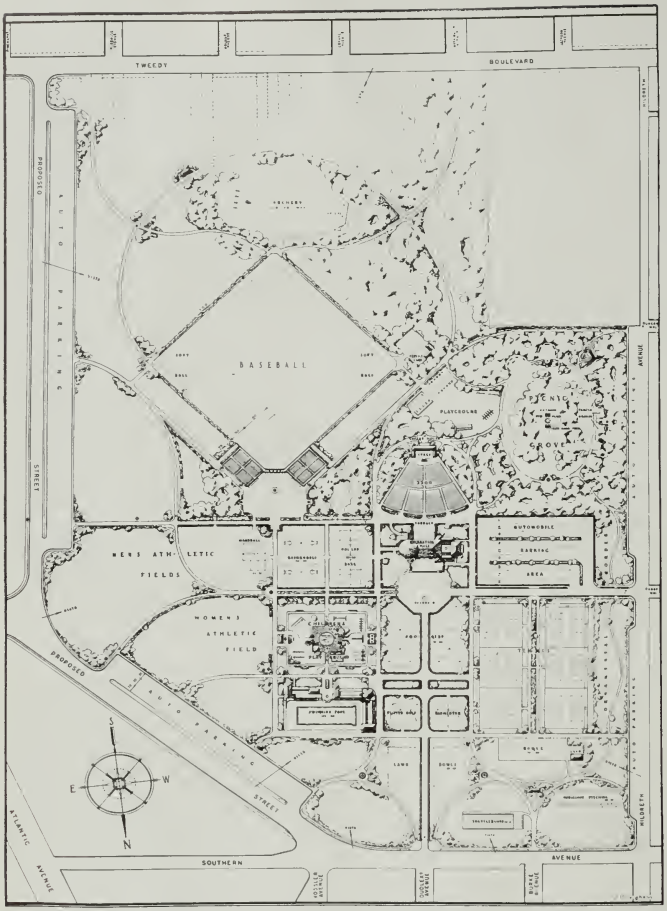
FRED BARLOW, LANDSCAPE ARCHITECT

Adoblar brick veneer painted white; white shutters and a dark stained shingle roof. A house of dreams is this all white home situated on its wide lot against a background of green hills. The living rooms open onto a porch which in turn opens into the garden.





THREE-BEDROOM HOUSES IN CALIFORNIA



General Plan of RECREATION PARK City of South Gate

Whatever one may think of Federal liberality of expenditures in spreading employment, it is interesting to note that the small city of South Gate, California, not only had a dream of a beautiful recreational park, but also has taken far-reaching steps to make that dream a reality. The dream was large enough to stir the blood of every resident, to arouse the enthusiastic support of the County Playground Commission, and to warrant the exoectation that with Federal aid the project may ultimately be completed.

After the purchase of one hundred acres of centrally located land, topographic surveys were made, and several committees appointed to study the best examples of park design, park activities and park maintenance in California and elsewhere. The City Council having given the committees time to inform themselves on the essentials of park development, then employed a landscape architect of recognized ability in park planning to consult with and advise the committee to the end that a comprehensive plan for this hundred-acre recreational park was approved January 3, 1936. Such architectural suggestions as seemed desirable to insure a happy composition of buildings and landscape factors were submitted along with the general plan by George D. Hall, landscape architect, assisted by Julian Creighton.

FUNDAMENTAL PRINCIPLES GOVERNING PARK DESIGN

By GEORGE D. HALL
Landscape Architect

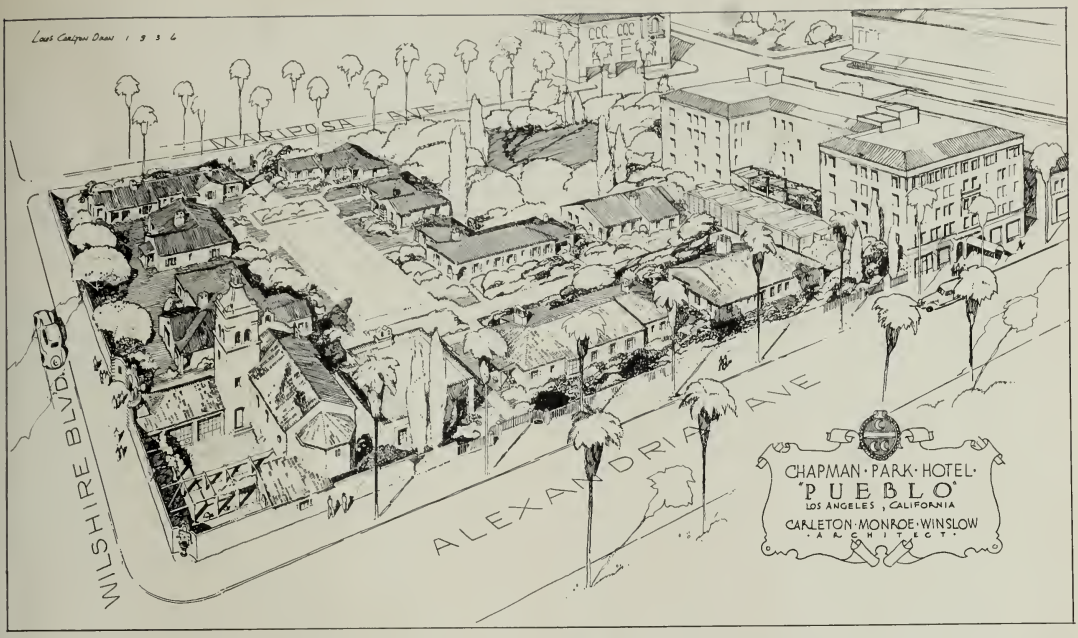
EVERY city that contemplates a new park should give consideration to some of the principles of park designing to assure a successful solution of a recreational problem. To begin with, the design as a whole must have cohesion and composition. Those activities which have similar functional relationships should be grouped together, with full consideration of the age classifications of the persons to be served. Passive recreation should be protected from the more boisterous games such as baseball or football and homes facing the park should be given the consideration of attractively planted park borders.

Accessibility into and circulation through the park demand a well-ordered scheme of walks and drives and also adequate facilities for automobile parking. The latter may be emphasized or concealed, as the case may require, by planting of trees, shrubs, lawns or flowers. Every park should have attractive entrances and when possible vista views into the park should be combined with a planting plan that will insure a degree of seclusion and protection to those seeking recreation or rest.

Practical consideration must be given to the planning of park maintenance, supervision and such details as drinking fountains, toilets, lighting and adequate seating accommodations for those who desire to watch the activities, as well as the necessary facilities required by those engaged in the sports.

It is important that path circulation and adequate open spaces be planned and provided to take care of large assemblages of people and to facilitate their dispersal in the neighborhood of such elements as the swimming pool, baseball grounds and the auditorium.

To summarize, a recreation park must be planned as a comprehensive whole, and while locating in logical relationship the diverse park activities, it should also be one place in the city where a great deal of thought is given to the beauty of nature and to landscape composition. If carried out with careful consideration for its landscape and architectural possibilities, it cannot fail in creating a striking individuality and a charm of landscape.



A BIT OF THE RIVIERA COMES TO LOS ANGELES

By F. B. SKEELE

CARLETON MONROE WINSLOW, A.I.A
ARCHITECT



WHEN workmen broke ground recently for a series of ten pueblo-type bungalows on Wilshire Boulevard as an addition to the Chapman Park Hotel, another innovation was realized that had its inception in 1905 when three brothers, Frank M., Charles C., and S. J. Chapman had a vision of a community that would some day be a center for people who appreciated refinement and beautiful surroundings.

Sensing the preference of guests for individual private quarters, yet wanting the service of a hotel, the plan of a pueblo-type series of bungalows was conceived. The project, including grounds and buildings, will involve over $600,000 and will be completed by fall.

Architecturally the community of bungalows with its central gardened court will preserve the refinements of old Mexico and early California. With a Mediterranean influence in its tiled roofs and colorful surroundings, it will be as though a choice bit of the Riviera had been transplanted to the heart of Los Angeles.

Forming an entire square with the Chapman Park Hotel and its present gardens as the north boundary, the pueblo-community will be bound by Alexandria, Wilshire, and Mariposa streets. A central garden with its main axis will lead direct to the hotel lobby. Each of the ten bungalows will face the center with the noise of the busy boulevard shut off by an attractive wall. Bungalows are planned for flexibility. Guests may have from two to seven rooms in a private suite with the same hotel service offered by the main hotel.

Built to resemble a rural church characteristic of the valley of Mexico City, the edifice shown at the left will be topped by a tower of glazed colored tile. The structure will also contain an art gallery.

A hand-wrought gate of iron is one of many done by master craftsmen from ancient villages of Spain and reminiscent of a lost art. Its detailed patterns are like lace done in iron. A series of hand-painted tiles depicting historical events are done by M. Vega, one of Mexico's outstanding artists. In typical Spanish colorings is a painting carved in white mahogany by R. D. la Selva, said to be one of few in this country.

Privacy, security, and comfort are combined in this colorful arrangement of one-story bungalows. Residents here will have individual gardens, private entrances, and will be entirely independent of their neighbors; yet enjoying the vistas of broad community lawns, gardened paths, and sheltering trees.



WINDOWS

Number 3 of

THE SMALL HOUSE SERIES

This is the third of a series on SMALL HOUSES. The first two subjects covered were Making the Small House More Spacious, and Kitchens. Forthcoming articles will feature Roofs, Floors, Heating, Bathrooms, and Common Errors in Estimating the Cost of the Small House.

THE earliest opening was a door and window combined—it served equally for the passage of men and of light and air. Hatch doors made with an upper half and a lower half are still found in Europe where the upper half is the only window. Later when the sun was recognized as a source of life and health as well as light, windows increased until today modern houses have entire walls of glass, and going even farther the house itself has been built of glass.

On the exterior, windows and doors appear as dark objects so that they have an artistic value over and above their function. By emphasizing the horizontal or the vertical line, these openings can give a decided character to the appearance of an otherwise uninteresting building. Symmetry, however, need not be carried to a pedantic extreme; small windows need not be placed uniformly with large windows. Windows in rows become monotonous while a single large window will focus the attention, and if the large windows are sufficiently dominant, the design will have a unity in spite of irregularities.

The location of the glass line is important to the small house in a much greater degree than it is in the large house. Whether the sash is placed near the outer surface of the wall or the inner, makes a great difference in the small house. The large house will give an impression of magnitude but the small house demands a careful articulation of details to retain its charm. In those styles of architecture, as the Spanish for example, where the walls are thick and massive, the reveals should be deeper, while in the Early American, Monterey, Colonial, etc., the reveals can be quite shallow. Whereas in the modern architecture, we are leaning to the glass line as near the exterior surface as possible.

Going inside, we have advanced from the window, which permitted light and a little air to enter, to the window through which we can view the outside world. Please note that we did not say through which the outside world can view us, for nothing is more distasteful than the huge window which makes the living room or the dining room or any other room for that matter a stage for the passers-by.

With this conception of the window we find ourselves confronted with a new problem in domestic architecture, the problem of so designing a house that the view out of the window becomes a real factor in the arrangement of the rooms. This factor is doubly important in a small house. Poor placing of windows in the room has caused many housewives and decorators to tear their hair. Speculator builders especially have been guilty of lack of attention to the placing of windows and much difficulty will be saved if the function of the room and the possible arrangement of the furniture are studied before doors and window openings are finally located.

There are two ways to manipulate scale from the interior. Scale means either the result of building according to dimensions definitely related or it means functional fitness. The right proportion, of course, is that which gives the most suitable light, which makes it more or less a matter of taste. You can have your sources of light very small, giving the effect of a dim interior or you can make them very large, letting in the outside world as if there were nothing between you and all that you want to see. The latter is the conception of modern architecture and the funny part of it is, it works.

That the corner window has come to stay no sane person can doubt. There is a peculiar quality about the corner window that is very elusive—it does things to the small house. Paradoxical as it may seem, the very large window in the small house does not tend to reduce the scale of the room but acts in a contrary way. It makes the room look larger. Enlarging the view seems to enlarge the entire room. For this reason the steel sash is admirable. Besides its very durable qualities, it admits much more unobstructed light, and can now be had in almost any cut-up as to shape and size of panes, all in stock forms.

The efficiency of a window, however, depends upon the amount of sky that can be framed within it. That is to say, it is nonsense to build a window and then proceed to obstruct it with shrubs and trees. Tall trees can utterly destroy the efficiency of a window.

(Continued on Page 35)

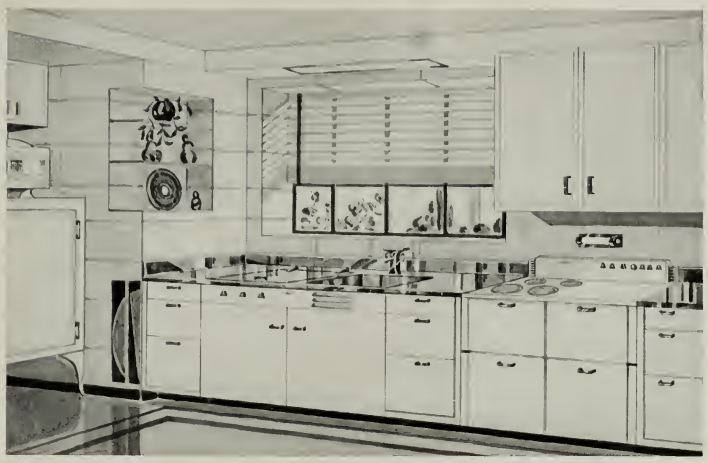


Architect Winchton L. Risley has used the window openings as the dominant feature of the front elevation of the small house above. At the right a large window makes the dining alcove seem more spacious. In the center is a successful treatment of a corner window in a small house and on the left a large window with four separate panes gives light, air and a view of the garden.





COME INTO THE KITCHEN



WE MAY thank the depression for another wholesome reaction. In the days of our fathers the kitchen was the gathering place of the intimate friends of the family. I remember how, when I was a boy, father would sit restlessly in the "parlor," chatting with an intimate friend or two. Finally he would say, "Let's go out into the kitchen and drag mother into the argument." There we would sit around while the elders talked about the apple crop or the drought. Of course, the kitchens were larger in those days, but they were the real living rooms where the family and intimate friends foregathered.

During the past year or two there has been a marked increase in the tendency to drift into the kitchen for a glass of sherry or a highball. There, ready to hand, are the ingredients of refreshment and hors d'oeuvre with the ice in the refrigerator. The encouraging feature of the movement is that it is discouraging the high-hat attitude of mind of the super-prosperous times. Is there anything more cordial-sounding than "Come into the kitchen and have a nip?"

It is natural for everyone to be interested in the kitchen as a complete working unit. Certainly there must be an ideal kitchen in which modern appliances can benefit the home maker to the greatest possible degree. Manufacturers of electrical and gas appliances have recently organized kitchen planning departments that offer an advisory service that includes complete planning.

Some of the results of a scientific study of this problem made by the General Electric Company reveals the deeply interesting points of how many hours per day you spend in your kitchen and how far you walk in it each day, how many times you stoop down to hunt pans in the back of cupboards or reach to high shelves for dishes, how many steps and motions in the making of a cake, how many bumped heads on cupboard shelves and how many serious accidents have occurred in the kitchen.

Beginning with a carefully selected group of old model kitchens, exact measurements were made of the time and effort used by the home maker in her household work. About eighty percent of her working hours were spent in the kitchen and she averaged slightly less than four miles a day of walking in it. Of her work in the kitchen about thirty-five per cent was in constructive things and the balance in keeping this room and the things that went through it clean. The room itself was almost impossible to keep clean, with cracks and corners where dirt would collect. A step ladder was a kitchen necessity and pots and pans were hidden in base cupboards so that usually others had to be moved before you could find the one you wanted. Work tops were low or high and never provided space needed for you to work uncrowded. Lighting was poor, especially at night. Appliances were placed where "there was wall space" and the kitchen was made of that space that could not be used for other rooms or "what was left."

An analysis of kitchen purposes and activities shows that they break into four closely related groups. They are: first, food storage and preservation; second, food preparation; third, cooking and serving; fourth, cleaning. Adequate provision must be made for each and proper consideration given to making them a complete unit. Size depends upon the number in the family and the amount of entertaining done.

First, many refrigerators on the market today offer a record of stability and a low cost of operation. Next, by combining the food preparation and the cleaning activities into one department, the dishwasher can be used as the central unit. This appliance will save almost two hours a day of the most disagreeable work in the kitchen. No more greasy dishwater and soiled hands but dishes and pans almost surgically clean, and free from the germs that spread colds, come from its scalding water. It is the greatest labor saving device introduced into the American home since the vacuum cleaner replaced the broom.

For the cooking and serving department we have the electric range. Only the uninitiated can doubt the value of this clean, cool, dependable method of cooking. Here can be saved an hour a day in the late afternoon when social activities are often the gayest. No dirt, no fumes, no hot and stuffy kitchen to tire you out before the family comes home.

The shape of your kitchen is important. Study shows that the "U" shaped working space is best. Working in the center everything is at fingers' tips. Food preservation and storage space should be placed in the arm of the U nearest the service door where it will be convenient to groceries coming in. In this bend, under the window, can be placed the food preparation and cleaning department. In the arm of the U nearest the dining room should be the cooking and service department. The central space can be six by eight feet and give ample space for the medium sized family.

To support the units named above steel cabinets are especially good. Pots and pans are in bottom drawers that slide easily open and show every pot in it—no hunting. Middle drawers hold the flour, sugar, bread, etc., and top drawers are for small cooking implements. All drawers lined with linoleum can be easily cleaned. These accessories can be placed just where you need them and a task like making a cake can be done without moving from the spot where the food preparation center is located.

Very acceptable kitchens can be made of factory wood cabinets. These cabinets cost less, are of hardwood and are constructed to save dirt catching corners.

Convenient toe spaces should be built into the bottom of the base cabinets to save bending over your work, scuffed shoes and marred cabinets. Linoleum is built into these so that the cleaning of the floor will not soil the cabinets. Furred beams should be built down from the ceiling to meet the wall cabinets and prevent the accumulation of dirt and odds and ends there. Lights should be located where you need them.

All the features mentioned here can be included in a complete kitchen costing from $750 up. According to figures compiled by the General Electric Company, the amount of electric power used will be 200 KW hours when household lighting is included and the cost of operation will vary from $4.50 to $5.00 per month according to the locality in which you live.

MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region.

Abbreviations used are:

H—Hardy H-H—Half-hardy T—Tender
E—Evergreen D—Deciduous A—Annual
P—Perennial B—Blooming second season from seed

SHRUBS—June

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Cassia nairobensis	H. E.	12′	rich yellow	sun best	any, well drained	Seed.	Is drought resistant.
Cestrum nocturnum (Night-blooming Jasmine)	H. E.	10′	creamy green	part shade	garden	Cuttings half-ripe wood.	Prune off old flower stems. Very fragrant at night.
Hypericum floribundum (Gold-dust Plant)	H. E.	8′	yellow	sun or part shade	garden	Seed, produced in abundance.	Prune for more bloom.
Spartium junceum (Spanish Broom)	H. E.	10′	bright yellow	sun best	garden	Seed.	Is drought resistant.
Chamaelaucium ciliatum (Geralton Wax Flower)	H. E.	4′	pink and white	full sun	garden		Does not need much water.
Lavatera Olbia (Tree Mallow)	H. E.	6′	lavender to rose-purple	sun or part shade	garden	Seed planted where wanted; cuttings.	Is an almost constant bloomer.
Carpenteria californica	H. E.	10′	white	part shade	garden, well drained	Green wood cuttings under glass in summer; suckers; seeds.	Is a California native, with fragrant flowers.
Ceanothus cyaneus (Mountain Lilac)	H. E. spreading	10′	deep blue	sun or part shade	garden, well drained	Seed.	Marie Simon is pretty pink hybrid Ceanothus.
Hydrangea French hybrids	H.-H.E.	4′	rose, blue	part to full shade	moist garden	Cuttings.	Prune lightly after blooming. Acid soil makes blue bloom, alkaline soil, pink bloom.

TREES—June

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Bauhinia purpurea, variegata, and var. (Orchid Tree)	H.-H.E.	40′	pink to purple, white	sun	well-drained garden	Seed.	Showy tree in bloom. Be sure of variety for colors vary greatly.
Grevillea robusta (Silk Oak)	H. E.	50′	orange	sun	not particular	Comes quickly from seed.	Used as pot plant when small. Is drought resistant.
Laburnum anagyroides (Golden Chain Tree)	H. D.	20′	yellow	sun or part shade	well-drained	Seed in spring, soaked in hot water.	Varieties are budded.
Liriodendron tulipifera (Tulip Tree)	H. D.	80′	yellowish green with orange	sun	good garden	Seeds.	Foliage turns brilliant yellow in early fall.
Magnolia grandiflora	H. D.	30′	cream-white	part shade	fairly rich with plenty of water	Seeds, grafts, or layers.	Handsome red fruits. Good tree for small home grounds.
Tilia americana (Basswood or Linden)	H. D.	40′	cream	sun	garden	Seeds.	Spreading shade tree. Fine bee food.

VINES—June

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Polygonum Auberti (Silver Lace Vine)	H. P.	40′	white	sun	garden	Cuttings; seeds; divisions.	Cut back to get strong new growth. Blooms until December.
Jasminum stephanense	H. P.	15′	pink	sun or part shade	garden	Cuttings; layers.	Very fragrant.
Jaquemontia pentantha (J. violacea)	H. H.P.	10′	blue	full sun	good garden loam	Seeds; cuttings.	Blooms all summer and fall.
Hibbertia volubilis	H. H.P.	30′	yellow	warm sheltered	porous sandy loam	Cuttings under glass.	Needs good care.
Sollya heterophylla (Australian Bluebell Creeper)	H. P.	20′	blue	sun or part shade	garden	Seeds; cuttings under glass.	An evergreen vine.

FLOWERS—June

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Agapanthus africanus (Blue African Lily, Lily-of-the-Nile)	H. P.	2′–3′	blue, white	sun or light shade	garden with good drainage	Seeds, or divide clumps in fall by cutting through.	
Astilbe (Perennial Spirea) New named varieties.	H. P.	15″	rose-pink and white	shade best	good, well-watered	Seeds; divide clumps when completely dormant (not too often as large clumps are very effective).	Mulch lightly yearly with barnyard fertilizer. This is a good foliage plant.
Chrysanthemum mawii	H. P.	15″	light pink daisy with rose center	full sun	light, well drained	Seeds in June; cuttings in fall.	Shear seed heads to prolong blooming. Bushy in form.
Chrysanthemum maximum (Shasta Daisy) Named varieties, as Ostrich Feather, Silver wings.	H. P.	2′	white	sun	garden	Divide clumps at any time, fall preferably.	Water well when in bloom and cut seed heads for second bloom.
Delphinium hybrids (Perennial Larkspur)	H.-H.P.	6′	blue shades, white	full sun	well drained, deep and rich	Divisions in late fall; seed in fall or spring in beds and transplanted when dormant.	Use bone meal as fertilizer; mulch with lime or wood ashes to discourage snails.
Delphinium grandiflorum Blue Butterfly	H. P.	15″	bright blue	sun or light shade	well drained with humus	Seed in June. Treat as annual.	Good filler for summer garden. Protect crowns from snails with wood ashes.
Hemerocallis flava (Golden Day Lily)	H. P.	2′–3′	golden yellow	sun or light shade	garden	Divide clumps in fall.	H. aurantiaca is much like this but not fragrant.
Gaillardia aristata Named varieties	H. P.	2′	red and yellow, wine-red and yellow	full sun	light, well drained	Seeds; divisions in fall.	Self sows readily.
Coreopsis lanceolata Perry's hybrid double: Mayfair Giant	H. P.	2′	bright yellow	sun	garden	Seeds.	Self-sows so readily it likes to over-run other plants.
Corydalis thalictrifolia	H. P.	12″	yellow	shade	acid leaf-mold but not fussy	Seed in spring; divide in fall.	
Centaurea imperialis (Sweet Sultan)	H. A.	12″	lavender, white, rose, yellow	sun	garden, on dry side	Seed sown in March for June bloom.	A fragrant flower.
Francoa ramosa (F. glabrata)	H.-H.P.	2′	white, pinkish	full or light shade	rich	Seed in spring for bloom the following year; divisions.	Very fine for shaded beds.
Iris kaempferi (Japanese Iris)	P.	3½′	reddish-purple, white, blue, brown	part shade	deep rich	Divide clumps.	Keep moist before and during blooming but somewhat dry at other times.
Scabiosa caucasica Improved House hybrids	H.-H.P.	20″	light blue, lavender, white	sun	well drained, medium rich	Divisions in late fall; seeds in early spring to bloom the following fall.	



Outdoor Living Room in the Garden of
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THE AMATEUR BOTANIST



An outdoor living room on a narrow lot in San Francisco is a problem, but one of the answers is a series of small paved terraces with shrubs and flowers. Thomas D. Church, landscape architect.

THIS month will see the earliest blooms of the true lilies. From now on the different varieties will be blooming until fall and it would seem timely that something be said about them, if only to stop that large group of persons who see flowering plants in only two groups, lilies and trees, from calling the Japanese iris a lily.

One of the first of the lily family to bloom is the Lilium tenuifoleum. It is a small red, or deep coral-colored flower, with the perianth reflexed, or curled back, to the stem. It grows from one to two feet high on a slender stem with narrow smooth leaves. The anthers are scarlet to reddish brown and seem a little large for such a tiny beauty. It is a native of southern Siberia and northern China.

In July will come the Regal lily, Lilium regale from western China. This is of a form that some call the true lily, although I have never had an occasion to question the veracity of any member of this family of fifty-nine. I suppose we have come to call the trumpet formed lily the true lily because we see so many "St. Joseph's" that have been forced into bloom for us during Lent. The Regal is one of the most beautiful of the white lilies. The buds are rosy purple, which color is retained on the outside veining of the open flower whose center is a beautiful pale yellow. The fragrance of a bed of Regals is something that cannot be forgotten. I have seen clusters of forty blooms on a single stem four feet high. It should be planted in the open sun.

In late August will come the queen of lilies, the Lilium auratum, or gold banded lily of Japan. This gorgeous flower sometimes crowns a stem seven feet high. The flower is often six inches across, saucer shaped with the perianth partially recurved. It is a delicate white with a golden yellow stripe and dotted with maroon spots. Great clusters of blooms send out a powerful fragrance that will pervade an acre or more.

In the woods this summer you will find, if you know where to go, eight foot stems bearing a golden crown. It is the Humbolt lily. In Rustic canyon near Santa Monica I measured one that was ten feet high with eight blossoms and buds. The color is really a brilliant orange but "golden crown" sounds so much more poetic. In August comes also the pink lily with the crimson stripe down the petal, and crimson spots. This is the Japanese lily, Lilium magnificum. The paler and less spectacular variety is Lilium speciosum. The Pardalinum, or Leopard lily, is another of California's most beautiful varieties in orange with purple spots.

It is impossible to give, within a reasonable space of type, any outline of the varieties. Bailey lists 59 varieties, broken up into 7 groups as follows: 1. Trumpet shaped or funnel formed, true lilies. 2. Open flowered lilies. 3. Turk's cap or turban shaped lilies. 4. Bell-flowered lilies. 5. Upright flowered lilies. 6. Heart-shape-leaved lilies. 7. Fritillaria-like lilies. No wonder nearly all botanists are amateurs.

To get away gracefully from classifications and descriptions I will move quietly to the mention of some of the age old beliefs about lilies. The lily is the symbol of purity because the tomb of the Virgin was found to be filled with lilies and roses after her ascension. This miracle was performed to quell the doubting of St. Thomas who questioned the factuality of the miracle until, while standing

(Continued on Page 36)

Mellowed Sunlight



Venetian blinds in the beach home of Norman Chandler. Gordon B. Kaufmann, architect. Charles Ray Glass, interior decorator.

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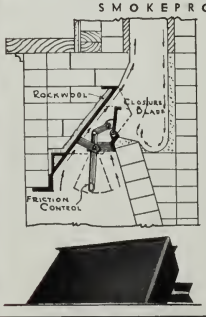
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15 CONCRETE HOUSES

SELECTED DESIGNS SUBMITTED in a recent national competition will be shown in the July issue. Each house is illustrated with three elevation sketches, floor plans, plot plan, wall construction details. Other editorial features will make this July issue of special interest and value.

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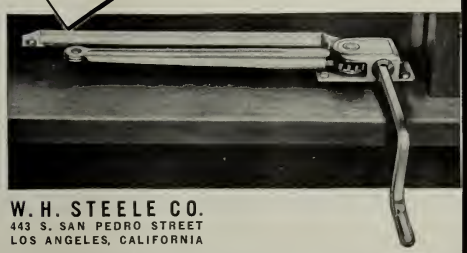


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Construction view showing installation of Pak-Felt

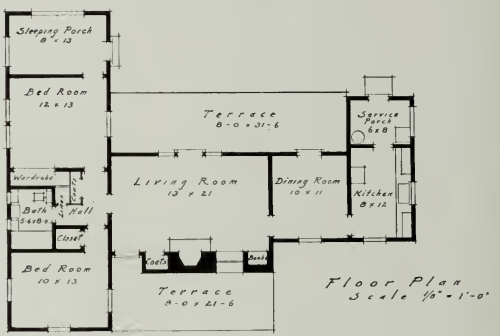
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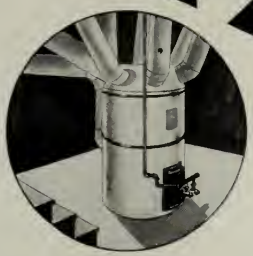
Floor Plan
Scale 1/8" - 1'-0"

The California ranch house type of home is especially popular now and here is one set among walnut trees on a full acre of ground. The exterior walls of clapboard are painted white, the low pitch roof of shingles is stained green and the shutters are yellow. The walls of the living room are knotty pine with a ceiling of plank Celotex. Linoleum is used for bath and kitchen floors and gas floor furnaces furnish the heating. The landscaping was done by Clarence Hearn. This house can be built for under $4,000.





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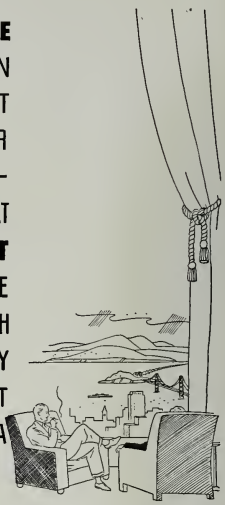
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A rich, restful charm and a promise of longer service is given with leather in the interiors of the new Douglas sleeper planes for American Airlines, Inc., LACKAWANNA full top grain leather, of a special airplane weight was furnished for this equipment. Arm rests, seat fronts and wainscoting (blue), bindings (black) and pilots' chairs (olive green).

Cabin view new sleeper plane by Douglas Air Craft Co. Inc. Santa Monica, Calif.

Plane interior designed by George Hunt

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Built of re-inforced concrete, with the natural concrete finish on the exterior, the new post office is now under construction on a site opposite the Lobero theater. The roof with its long, low, pleasing lines is of brown shingle tile, and the architectural appearance of the building while distinctly modern fits in with the Spanish tradition of Santa Barbara.

In an article in *The Federal Architect,* Reginald Johnson says: "By and large, we need in this country much more of the so-called 'modern' point-of-view.

"Personally, I do not feel, however, that the extremist in Modernistic design has any chance of permanently satisfying the aesthetic needs of our country. The pure Functionalist soon finds that if he carries his philosophy to its logical conclusion there is nothing left but wall surfaces and openings, and he is already trying to camouflage this by all sorts of clever tricks which are in themselves mere subterfuges. Over a period of many years, man's aesthetic expression has always been logical, and with this assumption I think we can see evolving . . . a type of design which will—first, be functional in plan, section and elevation; second, will express the materials used; and third, be based on pleasing forms derived and evolved from past centuries of endeavor, and adapted when necessary to new materials. Really worth while new forms in both detail and mass will only evolve slowly. . . .

". . . we are unconsciously developing a somewhat different aesthetic reaction from the past. For some reason, we seem to demand expressions in positive vertical or horizontal motifs plus great simplicity. The desire for simplicity unquestionably is largely due to the fact that the tempo of our lives today is far faster than in former ages, and as a result we are, generally speaking, a somewhat tired people, and therefore demand simplicity rather than elaboration and stimulation in aesthetics, whether it be in architecture, painting or sculpture.

"The mere copying of the past has gone for good and ever. The future of architectural expression, with the exception of a few locations where tradition has a very strong foothold, unquestionably will be some honest, straightforward form of the structure with the minimum amount of ornament and detail.

"In brief, the architects of today are discarding plagiarism and returning to honesty—an honesty which, previous to the machine age, was characteristic of all good architecture, and not something newly discovered by the Extreme Modernist."



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NEW PRODUCTS AND PRACTICES

Copies of booklets or descriptive literature describing the products mentioned on these pages can be secured by sending a request to CALIFORNIA ARTS & ARCHITECTURE. *Please give index number as well as name of manufacturer or product.*

101. Rolling Screens

Especially adapted to the open front buildings of California is the Rolling Grille created by the Cornell Iron Works, Inc. A new catalog indicates the variety of uses and advantages of these rolling screens, made from steel, aluminum, bronze, or stainless steel.

Some of the uses suggested are for corridors and stairs in schools, store and market fronts, entrances and gateways, counters and bars, nursery and ground floor windows, porches in residences, and factory gates and store rooms.

Providing security without blocking light, air, or vision, the Cornell Rolling Grilles may be raised and lowered with ease. Electric motor control is attached to the larger sizes. The Grilles roll up overhead, entirely out of the way when not in use. They can be securely locked, and three tons pressure per foot of height will not tear them loose.

The descriptive catalog is issued free by the Cornell Iron Works, Inc., Long Island City, N. Y. Installations are illustrated and full dimensions given.

102. Fireproof Lumber

As early as 400 B.C., Aeneas, the famous Trojan hero, suggested soaking lumber in vinegar to render it fireproof. Others have tried coating with clay, washing with mineral salts, and painting with various metallic paints. Some, knowing the protection afforded by charcoal, advised charring the surfaces of timbers to be used in ship construction. Then the discovery that timbers from salt mines were fireproof led to permeating with common salt. Gay-Lussac, the French chemist, was more successful than most experimenters in his use of horax and ammonium phosphate, but they made a hard, glassy surface on the wood. Today fireproofed lumber is a practical reality. The Underwriters' Laboratories, established and maintained by the National Board of Fire Underwriters, have tested and approved the fireproofed lumber manufactured by the Protexol Corporation of Kenilworth, New Jersey.

The material investigated and okayed was fireproofed lumber of red oak and maple for flooring and interior finish. The successful fireproofing of this lumber is effected by a method not unlike that in the treatment of telegraph poles, railroad ties, fence posts, etc., with creosote for protection against decay—except that incombustible salts are used in the case of the fireproofed lumber. The technique of the process is exacting, as its success depends largely upon getting just the correct amount of salts into the wood. A greater or less amount fails to give desired results.

103. New Celotex Products

The Celotex Corporation is announcing two new products—one a Laminated Waterproofed 1" Insulating Sheathing, surfaced two sides to 25/32, the same thickness as standard wood sheathing—the other an Insulating "Stiff-Lath" which in appearance is much the same as the Corporation has been marketing for some time, but more rigid, being made by a new manufacturing process.

During the manufacture of Celotex Waterproofed Insulating Sheathing all the fibres are waterproofed with a chemical treatment in solution. The new Sheathing is then surface treated as a final operation in its manufacture, in order to further its water resisting properties.

For some time the Celotex Corporation has been seeking to produce a more rigid Lath, one providing a stronger, more firm plaster base without the addition of any supplementary gadgets which would interfere with troweling and slow up the work of the plasterers. The wide open beveled edge on the Celotex patented ship-lap joint receives the scratch coat willingly, serves as a bond between the Celotex and gypsum plaster of uniform strength on all sides of the Lath, and furnishes a flat plaster base which facilitates the making of smooth, flat plastered walls.

104. Concrete in Schools

While the youngsters can forget for the summer whether 2 and 2 make 4 or 5, grownups must still figure about school matters and, additionally, face the current problem that over 3 million American school children are housed in unsafe, unsanitary, or temporary quarters.

The modern, planned use of concrete in school construction is decidedly helping meet the needs of child development, in observing the close relationship of school design to curricular programs. A booklet just issued by the Portland Cement Association, titled "Concrete in Schools," presents a scientific study of the subject, with complete data and explanatory sketches.

California's progressive educational system is exemplified in the pictures of new school buildings, conforming to present knowledge of child needs. There are photographs of Upland Junior High School, the Hammel Street School in Los Angeles, the Francis Scott Key School at San Francisco, Venice High School, and the Cathedral Chapel Parish School of Los Angeles. An exterior picture of Hollywood High School forms the frontispiece. Each of these buildings typifies the value and best use of concrete in school plants.

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NEW PRODUCTS AND PRACTICES

105. Art in Linoleum

Visitors to the main lobby of The Paraffine Companies, Inc., in San Francisco, are treated to the pleasant experience of having the world at their feet. As a caller ascends a wide stairway to reach the information desk, he must walk over a huge map of the world that covers the entire floor of the entrance.

The map has been made of Pabco Inlaid Linoleum in ten colors, each territorial division having been cut out and put into its proper place like some huge jigsaw puzzle. Even the lettering designating the different oceans was cut out of white linoleum, and carefully fitted into corresponding spaces carved from the blue linoleum which forms the ocean areas.

The countries where Pabco products are sold are yellow in color, and give at a glance a vivid picture of the company's world-wide sales and activities. All of the United States, Alaska, South America and Australia are in yellow color, likewise large areas in Europe, Asia and Africa.

106. New Book on Tile

Composed to fulfill a need for a condensed yet complete source of data on the variety of tiles—shapes, sizes, colors, and other details—the Franklin Tile Company is presenting a beautifully prepared catalog. Anyone desiring a Tile Handbook for ready reference may have a copy of the catalog upon request to the Franklin Tile Company, Lansdale, Pennsylvania.

107. Mirrors in the Home

The Mirror Manufacturers Association has lately published a booklet entitled, "Mirrors in the New American Home." This is said to be the only booklet on mirrors which has yet been published. It contains pictures of interesting, unusual and attractive uses of mirrors in the homes of today. The price per single copy is twenty-five cents.

WINDOWS

(Continued from Page 24)

Another thing to be carefully considered in planning windows is noise. The small house will be infinitely more livable if it is protected from the jarring, irritating noises of the street.

Most architects recommend the out-opening casement. This always introduces the ever present problem of screens. There are two varieties of sliding screens, the vertical and the horizontal, that do not give any trouble. They only annoy the esthetic because they are inside screens. The use of casements that open inward is not advisable except in tropical climates where it is necessary to have sun shutters on the outside.

The small house will never look well with high ceilings. It is logical, therefore, to make the windows long and low. The cut-up that calls for the maximum axis being horizontal is equally important. With the muntons emphasizing horizontal lines, the most logical treatment of the window is to use Venetian blinds. What a blessing these have been to the modern small house. Their wide variety of color and size makes it possible to create almost any effect in the interior without destroying the simplicity and honesty of a small room.

Another essential to the small house is clear glass. Like all things that cannot depend upon magnitude for their effect, the details are vitally important. Four things would then seem to be essential to the windows of the small house of today: large windows (corner windows), clear glass, steel sash and Venetian blinds.

As the houses illustrated in the pages of this magazine are selected because of their architectural merit, we suggest a study of the many illustrations of houses and interior arrangements that appear regularly in each issue.

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TOMORROW

SAN FRANCISCO BAY EXPOSITION

AT a dinner, held under the auspices of the Producer's Council club and the Northern California Chapter of the American Institute of Architects, the story of the San Francisco Bay Exposition was unfolded up to date.

Perhaps it is necessary in our country that all enterprises of importance should be clothed in secrecy. We hear of a new and great project. We are all interested, many of us financially. There is a fanfare of publicity until the heads are chosen and thereafter they are as inapproachable as the Shah of Persia. There are many reasons why this is wise. Mr. Leland Cutler, president of the Exposition Company gave one and the rest of the reasons need not be mentioned.

Mr. Cutler asked that the people of San Francisco spare the officers of the Exposition Company as much as they could, or at least, to have a little mercy. He said that a large part of each day was taken up telling people why they or their sons could not be given a job. He pointed out that if all of the callers with a "pull" were given jobs there would be no money left with which to build the exposition.

Mr. W. P. Day covered in great detail, the work done and under way. To the surprise of many he said that the fill of the shoals would be completed in a few months, that the contract for the sea wall had been let, that the planes for the approaches were all but completed, that the Exposition building in Bush street would be completed by fall, that the contract for hangars was about to be let and in a most lucid manner laid to rest the ghost of the rumor that there might not be an exposition at all. Mr. George Kelham, chairman of the architectural board, with that clarity and balanced judgment that has characterized his work in designing some of the most beautiful buildings in North America, outlined the work of his commission. There could be no more convincing evidence of the certainty of a beautiful exposition than the fact that Mr. Kelham is chairman of the board of architects.

And so, TOMORROW will actually see the rearing of the walls of the "CITY IN THE SEA". There were many doubting Thomases, many of whom were beginning to think that the whole project had drifted into another racket. Well, they were wrong.

STYLES

OF course this is primarily an architectural journal but since it delves into the arts in general it is consistent that we should sound off now in connection with clothing and styles.

From Emil Alvin Hartman, director of the Fashion Academy in Rockefeller Center, comes the prediction that the fashion center of the world will move from Paris to New York in the immediate TOMORROW. He intimates more than that and all but states that the move has already taken place. His shriek of protest is occasioned by the statement of a motion picture actress whose name is, or soon will be, forgotten. She said, in an unguarded moment, that the New York styles in women's wear were a poor imitation of those prevailing in Paris. She had gleaned this incontrovertible knowledge during a fortnight's visit to France. She also stated that she had visited many of the cafes but what portion of her sojourn she spent on the study that stylists devote about four months each year to, exclusive of night life, she did not say. But then, these style students may not be very bright.

I, for one, agree with Mr. Hartman. I have seen no smarter dressed women in Europe than I have seen in New York, but perhaps a dimple means more to me than a dress.

ARCHITECTURAL STYLES

IF it is true that we have gone to the old country to get inspiration for our styles in clothing, it is equally certain that we have done so in the matter of architectural styles. The difference is this: there is no doubt that we have far outstripped the Europeans in the development of the modern style.

Some twenty odd years ago the architects of the old country began the planning of houses in the free and open manner. They have reached a stage of development that carries the new style to the extreme of absurdity in many instances. There are modern houses in Greece that defy all tests or reason, yet the movement is going on with a rush in Germany, Austria, Czecho-Slovakia, Holland and even in staid old England.

Here in America we are departing rapidly from the staid old forms and more nearly approaching the type of domestic architecture that will give a man the comforts he wants in this throbbing age without utterly destroying all of the traditional aspects of a home. Anyone who is building a new home should give careful consideration to this new style if he contemplates the possibility of a sale in the future.

Another feature of this movement is that it does away with the problems and worry of periods and past styles. No casual guest can come into your house and appraise your knowledge of history by asking you questions as to whether the dining room set is Queen Anne or Louis XIV. The only question that need be decided is whether it is beautiful or not, and there are now, thank heaven, firms who are doing interiors in the modern style that are beautiful to see.

TOMORROW AND TAXES

IT is with deep satisfaction that we note the defeat of the recent tax bill in the senate. It is evidence of the growing power of this journal and its influence on not only local and state matters but the problems of national importance.

Last year we took William Randolph Hearst thoroughly to task for cutting down the size of his "funnies" to where only a child with the eyes of an eagle could enjoy them, and what happened? We had so thrown the fear of public opinion into the great publisher that he reversed his scurrilous orders and resumed the original large sized figures. It was a great triumph.

In last month's issue we ran some very pointed comments on the tax situation in our financial comment column. Before the month was out the senate, prohahly after reading our comments at a joint session of congress, de-fanged that tax bill. It was another victory. Hereafter discuss your tax problems with us and if pending legislation is unjust we will quash it.

NEXT MONTH
The SMALL HOUSE SERIES features ROOFS

And in addition, this number will contain 16 extra pages illustrating small houses together with floor plans.
Ask your newsdealer to reserve your copy of this number—or why not send $1.00 for the next five issues?

California Arts & Architecture
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THE AMATEUR BOTANIST

(Continued from Page 28)

beside the flower-filled tomb, he saw the Virgin in the air and received the girdle she flung to him. In church symbolism the lily is the attribute of many saints, including St. Francis, St. Joseph, St. Bernard, and the angel Gabriel. Diana, Juno and Lilith, the first wife of Adam, used the lily as an emblem.

In the eleventh century the image of the Virgin was seen to emerge from a lily in Spain. The king was low with a disease but when the miracle happened he rose from his sick bed as well as ever. In gratitude he organized the Knights of St. Mary of the Lilies. In the fourteenth century Louis IX of France organized another order of the same name.

In the Caucassus in Georgia lilies sometimes turn red in a heavy rain, sometimes yellow. There the girls pick a lily and, if it turns red after a rain, they know their lovers are faithful. If it turns yellow he's a bum. Why it will not work for men I do not know but I've tried it several times and got as badly fooled as hy other more modern tests.

Iris Kaempferi Deserves A Place In The Sun

NOW that spring's exuberance of bloom is past, and we cannot recall the flowering fruit trees' diaphanous pink and white, the naive charm of the various spring bulbs nor the haunting loveliness of the azaleas, should we not, however, have derived sufficient inspiration from this fleeting pageant to seal a resolve within our hearts that Beauty's ritual persist for us throughout the year?

With rare exceptions, our gardens present an indifferent appearance, if not one of utter neglect during the mid-summer period. The roses have given of their best and it would seem that a certain inertness had taken possession of the landscape, leaving little in flower other than the old standbys of annuals and perennials. The private gardener is by no means entirely responsible for this state of affairs, for the nurserymen, assuring themselves that theirs is a strictly seasonal business, have contributed little of merit to the summer picture.

Beginning in June and continuing through August, the Kaempferi, Japanese irises, bid for a fame justly deserved but practically unknown here in the Southland until the last few seasons. This proud aspirant has such grace and dignity, such lyric color and charm of form that it is worthy of more than a fleeting recognition. Many of this type attain a height of five feet, and, with several seasons' growth, a single clump has been known to bear as many as a hundred blooms at one time. The Kaempferis revel in the full sunshine, and in their native Japan, one sees great battalions of these stately flowers standing at attention in the swales and lowlands. In California, they may be grown in water, if one so desires, but they show a finer zest for life when planted either in the open ground or containers, provided they are given a very rich soil and plenty of water. Unlike the bearded irises whose season of bloom they follow immediately, these flowers are quite flat and spreading in form. They have three, six or nine petals and are from four to ten inches in diameter. The great falls are broad and often exquisitely fluted, offering sharp contrast to the delicate standards. There are the pure whites, the opalescent pastels resembling blown glass, soft mauves, pinks and lilacs. There are bright blues and lavenders, and purples and blues so dark as to seem almost black. Maroons, crimsons and bronzy plums round out this generous color spectacle.

The slender blade-like foliage of bright green is as distinctive as the flowers, and, in the mass, reminds one of rushes.

All garden-lovers should welcome this worthy contribution to the summer landscape and accord it a place in the sun.

—By Roma Coolidge Mulvihill.

CALIFORNIA ARTS & ARCHITECTURE



JULY, 1936

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MARK DANIELS, ARCHITECT

(See Page 7)

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Today the average man can spend as much as 1910's mogul to insure himself a beautiful home. However, he far surpasses what only the wealthy enjoyed, for current decoration is a matter of harmony and simplicity in color and line, such as the modern room pictured. Today a man's home is a retreat, not a showplace. With a professional decorator's advice it achieves comfort and beauty.

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Editorial

THE GRAVELITE HOUSE

FOR many years the architects of the world have been struggling to develop a concrete house that could be built for approximately the cost of a wood frame house. In the United States, it is much more difficult to persuade a client to spend more money on his house, to make it permanent, than it is to convince the European of the soundness of that kind of reasoning. In our country there is still altogether too little attention paid to permanence. We are nomads at heart, most of us building for the time being, with little care for the future. In the west this is particularly true. If the house will last ten or fifteen years that will do. We may be in Tahiti before that time passes.

But there is a strong movement toward a more settled condition. People are beginning to think of their homes in the light of what their children and grandchildren will do in them. As a result there is an increasing demand for the fireproof, termite proof, earthquake proof house. Over a long run of time the reduced cost of upkeep of a well constructed concrete house will justify the additional initial cost. Now comes the Gravelite house which bids fair to solve the problem.

The Gravelite house when completed has only enough concrete in the frame to make a wall around the house about 1¼" in thickness. Yet this concrete is so distributed that the house is thoroughly strong and rigid. It is really a compromise between an all concrete house and a wood frame house without using any wood where it can be attacked by termites or fire. The reinforced Gravelite concrete frame is relied upon for strength, rigidity, fire resistance and insulation; the wood nailing studs for ease of erection and adaptability to design. More power to the Gravelite concern. They may have the answer we have been waiting for so long.

CONCRETE HOUSES IN EUROPE

IN France Le Corbusier and Jeanneret have built a number of concrete houses. Many of them are extremely modern in plan and very cubist in form yet they have features that no one can despise. In Garches, the Villa de Monzie is an excellent example. There they have used reinforced concrete structural members and hollow concrete blocks in filler walls and partitions. In Stuttgart, Germany, these same two modernists have built several houses in a similar design and construction.

In Germany, several houses by Heinrich Lauterbach, built in reinforced concrete and hollow tile, have met with unusual approval. In Belgium the work of L. H. de Koninck in the design and construction of concrete houses is the source of inspiration for many who are struggling to get away from the mid-Victorian stuff.

Yorke, Gibbard, Frey, and Howe and Lescaze are building concrete houses in England. Riha, in Czecho-Slovakia, also Linhart and Van Der Rohe, Welzenbacher in Austria and, in fact, architects in nearly all European countries are getting into the stride of domestic architecture in concrete. But nearly all of the work of these men seems to lack the appeal that is the chief merit of the concrete houses in the United States. The fifteen houses shown in this issue of CALIFORNIA ARTS & ARCHITECTURE are evidence that we still cling to the desire for something more than rooms in the design of our houses.

THE PITY OF IT

THERE seems to be no way to break the publishers of plans for cheap houses of the habit of misrepresentation through the medium of omission. We read that this and that house can be, or was built for $4,857.00 or $5,630.00 and when we look at the picture or the plans we feel that we were robbed when we had to pay $7,500.00 for our own house which had no greater floor area.

There can be only one answer to such statements of cost. Either the house was not well built, the frame was flimsy, the plumbing third grade, the heating system second hand, the plaster job two thin coats, the flooring hardly more than veneer, the glass thin and wobbly, the hardware cheap iron, the sheathing second-hand form lumber and the roof papier-maché or the statement of cost was a bald falsehood.

There is no secret about building construction. Some contractors are more efficient than others and can get their work done in a little less time, but the difference in cost between the honest work of honorable contractors is never very great. If anyone doubts this let him take a set of those $4,000.00 plans, draw a good set of specifications for them and then call for bids. We have done this and found that the cost figured about 25% more than was stated.

It is just this misrepresentation that is holding back the concrete house. The differential in cost between the wood frame and the concrete house is too great. But if the truth were known this differential would not be so great. Don't let any person convince you that he can build a good house in these times for $2.00 per square foot. It cannot be done. You cannot get three pints of water into a quart bottle.

INTERIORS

THERE are a great many women and quite a few men who think they are God's gift to mankind in the matter of furnishing a house. They have used the expression of "Interior Desecraters" until it is worn threadbare. They take a lot of magazines and sometimes read one of them but as to the history of furniture and art they know little or nothing. They just have a flair for it and would be famous if they only had the time or the opportunity to get into the profession.

Now, interior decorating is an art. It is a devilishly complicated art. It is as elusive as any other of the creative arts. To become a really good interior decorator calls for just as much study, training, experience and travel as does architecture,

(Continued on Page 52)

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

"OLD SPANISH DAYS", the fiesta that belongs exclusively to Santa Barbara, is permeated with the romance and fragrance of an older time because the sentiment that rules it is true. Men and women of the old Spanish families join with later comers in making the days and nights replicas of the past, always aided by the full moon. To make sure of the lunar effects August 6-7-8, time of the full moon, are the dates when Santa Barbara for the thirteenth year entertains her guests with pageantry, drama and many social functions. The Historic Parade, outlining early history in floats and costumed outriders, opens the fiesta. An evening pageant is given at Peabody Stadium, there is an entertainment on the lawn of the Court House and a play at the Lobero theater.

OPENING July 11 the Elks' seventy-second national convention is held at Los Angeles, including in the entertainment a street parade in the downtown district, a band contest in Westlake Park and the Motion Picture Electrical Pageant at the Memorial Coliseum.

THE BIENNIAL TRANS-PACIFIC yacht race, sponsored by the Trans-Pacific Yacht Club, San Pedro to Honolulu, starts July 4. Race Chairman Commodore Albert Soiland announces an unprecedented number of starters, a fleet of twenty-two. The trans-Pacific race of 2225 miles and the east-coast New York to Bermuda race of 700 miles are the only regular ocean fixtures held anywhere. Each are biennial.

CORINTHIAN SPORTS include many other events of interest: Semana Nautica, providing sailing races, water sports and a pageant at Santa Barbara, July 3-4-5; with the star boats entered for the Sir Thomas Lipton Trophy; Coronado Yacht Club, first race, summer series, July 18-19, and Open Blue Star Championships at Newport, July 31.

COUNTY FAIRS never fail in interest, especially when the fair is that of Santa Barbara County, which is held July 22-26 at Santa Maria, the town midway between Los Angeles and San Francisco.

PARENT-TEACHER ASSOCIATION sponsors the production of "Hearts' Desire," a historical drama of early Colonial days in Los Angeles, at the Greek Theater, Griffith Park, to July 15.

CALIFORNIA RODEO is held at Salinas, July 16-19, the twenty-fifth annual. Miss Mary Agnes Dimock, junior student at Sompoc High School, was selected as the "outdoor girl" in the "Rancheritas" contest.

NATIONAL HORSE SHOW at Santa Barbara is held, July 27-Aug. 1, at which members of the Junior League handle all tickets, programs and concessions. The fund accruing is used for the support of Sunshine Cottage, where health is restored to undernourished children.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION, Balboa Park, San Diego, is open each day throughout the summer and will draw hundreds of visitors from the members of the many conventions held in California, as well as students of the schools now enjoying vacations. The lighting effects in the evening are particularly fine.

PIONEER DAYS CELEBRATION is held at Santa Monica, July 11-15, and includes parades and functions of interest, with prizes in various competitions.

WHITTIER WOODLAND PARK, North Durfee Road, on the west bank of the San Gabriel River, which has been closed to the public since 1935, reopens about July 1. This forty acre park will be open to civic clubs and organized groups under special permit.

HERMOSA BEACH climaxes a three day water sports carnival with an aquaplane race between Catalina Island and this coast, July 26.

SAN GABRIEL ARTISTS GUILD, on the Plaza in San Gabriel, announces the re-election of Dr. Jack Loop as president, and of the continuation of monthly exhibitions of paintings, sculpture, and the art crafts in the Gallery. Helen Candler Miller is the director and arranges a musical program, with a lecture on art subjects each month. The gallery is open each afternoon from 1:30 to 5:30.

FINANCIAL COMMENT

By CARLETON A. CURTIS

IT IS ordinarily out of place to stress political comment in a financial discussion, but in the present state of national affairs it seems quite pertinent.

In this country, in good times and bad, we have always succeeded in overcoming the handicaps, both of our own making, and those of well-meaning but not clear thinking politicians. It has been progress by trial and error; but by realists, and by men of average minds.

At the present we are working our way out of a depression of extreme severity, and doing so in the face of unusual political handicaps. Of the political blundering, the major portion is the so called "must legislation"; products of the "brighter minds" that surround the Chief Executive. As to the soundness of these enactments, and their maladministration, recent happenings speak for themselves.

A quotation from Thucydides written in 500 B.C. or thereabouts came to me from a friend.

> "The duller sort of mankind in general hold the reins of government with a steadier hand than your man of wit and vivacity.
>
> The latter are anxious to appear wiser than the laws—the former who have less confidence in their own abilities are quite willing to confess that they are not above the laws of their own country, though they are unable to cope with the specious statements of the showy orators.
>
> Therefore, they are abler administrators of public affairs, because they are good judges of what is equitable."

So perhaps the "New Deal" is not so new—has been tried before and found wanting.

And speed the day for this country when "the duller sort of mankind will hold the reins of government with steadier hand".

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HUNTINGTON LIBRARY, San Marino, announces the opening, July 1, of a new exhibition of exceptionally beautiful manuscripts and printed books. The exhibition holds special interest to Californians since a section is devoted to legal documents showing the beginnings of government in the Spanish southwest, and early California imprints rarely seen by the public.

CLAREMONT COLLEGES offer an unusual course in Spanish language and literature this summer. The students live in Spanish speaking dormitories, pursue their academic courses at the college in the mornings, are taken to Padua Hills where lunch is served at tables where only Spanish conversation and orders are permitted. In the afternoon the students make a study of Mexican folk lore, the songs, dances and music of Mexico, and they may make a study of the production of Mexican folk drama, as developed by Bess A. Garner, director of Padua Hills Theater.

SCHOOL OF THE THEATER, Pasadena, Fairfax Proudfit Walkup, director, announces a Summer Session, June 29 to August 1, which presents intensified work for college graduates, little theater directors, instructors as a whole, each student's schedule to be arranged to suit his individual needs. The four major interests are Directing, Acting, Production and Playwriting.

VERONIKA PATAKY of the Pataky School of Modern Dance, San Francisco, gives a four-week course in Modern Dance at the Peninsula School Summer Workshop in Menlo Park, July 6 to 31.

CALIFORNIA COLLEGE OF ARTS AND CRAFTS, Oakland, 8roadway at College Ave., holds the 30th annual summer session, June 29 to August 7. Guest instructors for the summer session are the eminent modernist, Vaclav Vytlacil, Waldemar Johansen, advertising art and stage design, and F. Carlton Ball for art metal and jewelry.

CLAREMONT COLLEGES announce the retirement of Dr. James Arnold Blaisdell, president since 1925. William Sheffield Ament, acting president this year while Dr. Blaisdell was on leave of absence, will retain that position next year.

NORTH AMERICAN CONFERENCE on Church Architecture holds the next meeting, October 9, in the Cathedral of Saint John, the Divine, New York City. The following have been invited to address the meetings: The Right Reverend Bishop William T. Manning, Dr. Ralph Adams Cram, Mr. John Angel, Dr. Francis S. Onderdonk, of the University of Michigan, who will talk on Ferro-Concrete construction and give an illustrated lecture on architectural services for smaller churches. Prof. Leopold Arnaud of the School of Architecture of Columbia University, and Mr. Joseph G. Reynolds, Jr., of Boston. All architects, building contractors and others interested in modern American architecture are invited. Further information available from E. M. Conover, Secy., Room 419, 105 East 22nd street, New York City.

"THE CHINESE NIGHTINGALE", a comedy, presented in Dance Pantomime by the Beneficiae of the Los Angeles Episcopal Diocese and the Pantomime Club of La Crescenta, on the grounds of the Little Theater of the Verdugos, July 8, 8:30. Proceeds are for the summer outings of the Neighborhood Settlement, 1320 Wilson Street, Los Angeles.

LAKE ARROWHEAD invitational tennis tournament is scheduled for July 10, 11, and 12, on the North Shore Tavern courts. Captain A. B. C. Gray and Mrs. Louise Dudley, former woman star are in charge of arrangements.

J. W. ROBINSON COMPANY in Los Angeles announces: July 6 at 2 p.m. Hollywood Bowl Symphony reviews by Gertrude Ross; July 7 at 2:30 p.m. book review by Paul Jordan Smith, admission twenty-five cents; July 8 at 0:45 a.m. contract bridge lecture for beginners by Frances Flintom; July 10 at 2 p.m. flower arrangement lecture and demonstration by Clare Cronenwett, admission fifty cents; July 13 at 1 p.m., garden lecture with cactus exhibit, Opal Scarborough in charge; July 13 at 2 p.m., Hollywood Bowl Symphony Reviews by Gertrude Ross; July 15, 22 and 29 at 10:45 a.m. contract bridge lecture by Frances Flintom; July 20 and 27 at 2 p.m. Hollywood Bowl Symphony Reviews by Gertrude Ross; July 21 at 2:30 p.m. California Redwood artist program honoring Martella Cone Lane whose redwood paintings are exhibited in the Lounge; July 23 at 2 p.m. children's matinee, "Pied Piper of Hamlin", no charge.

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THE FIFTEENTH annual Inter-Tribal Indian Ceremonial will be held at Gallup, New Mexico, August 26, 27 and 28. During these three days more than seven thousand representatives of over thirty tribes of American Indians gather at Gallup to participate in the colorful Indian events and affairs. Earlier in the month, sometime between August 18 and 21, the Hopi Snake Dance will be held at one of the three mesas in the Hopi Indian Reservation in Arizona. The tentative dates are given as the dance depends on rain and certain mysterious signs known only to the Hopi Indian and the actual day as well as mesa are set about ten days before the event. Do not plan to take pictures of this interesting spectacle as absolutely no cameras are allowed on the reservation. The trip can be made by either train or automobile.



Rose Bampton, contralto, has the honor of being the first soloist of the Summer Season of Symphonies Under the Stars at the Hollywood Bowl, singing July 10.

MUSIC

THE FIFTEENTH SEASON of the Symphony Concerts at the Hollywood Bowl opens July 7, and proceeds under the direction of four conductors, two of them new to the Bowl. Ernest Ansermet, a Swiss, opens the season, and Sir Edward MacMillan of Canada is heard in one of the later weeks. Eugene Goosens, heard in 1922, returns for two weeks, while Otto Klemperer directs during the final three weeks. The symphonies are given three times a week, Tuesday, known as Conductor's night, Thursday, ballet and special productions, and Friday, reserved for soloists, vocal and instrumental. Soloists for this season of Symphonies Under the Stars include Rose Bampton, contralto; Harold Bauer, pianist; Albert Spalding, violinist; Richard Bonelli, baritone; Charles Wakefield Cadman, composer-pianist; Lily Pons, coloratura. Conductors for the three grand operas to be given on Thursday nights are Petro Cimini, Gaetano Merola, and Dr. Richard Lert. At least four ballets will be given under the direction of Adolph Bolm, Albertina Rasch and Serge Oukrainsky. Cadman's "Dark Dancers of the Mardi Gras" is played, July 9, Dr. Richard Lert conducting and Mr. Cadman playing the piano parts.

CARMEL-BY-THE-SEA announces its second annual Bach Festival July 20 to 26 under the direction of Sascha Jacobinoff with many famous soloists participating.

LEOPOLD STOKOWSKI will conduct a special concert in the Bowl, August 19, per arrangement with Paramount.

THE PHILHARMONIC SOCIETY of San Mateo County announces the eleventh annual season of open air summer symphony concerts, to be given in the Woodland Theater, Hillsborough, Sunday afternoons, July 19 and 26, and August 2 and 9. The concerts are given by the San Francisco Symphony Orchestra under guest conductors. Ernest Ansermet directs the first concert; Willem Van den Burg, the second, and Eugene Goosens conducts the last two concerts. On July 26 Richard Bonelli is the soloist. Mrs. Leonora Wood Armsby is the managing director of the Society and is responsible for the financial success which warrants the continuation of the events.

THE CHORUS OF THE FEDERAL MUSIC PROJECT, Giulio Silva, conducting, is heard, July 10, at San Francisco in a performance of Mendelssohn's Oratorio, St. Paul. Raymond Keast, baritone; Ted Roy, tenor; Margaret Hopkins, soprano; and Margaret Sheehan, contralto, are the soloists.

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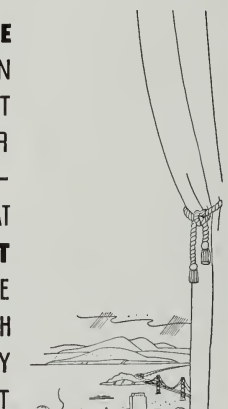
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THE SUMMER SERIES of the Federal Symphony Concerts at San Francisco will be given on alternate Friday evenings from July 3. During the absence of Ernest Bacon, guest conductors take the baton, including Dr. Alois Reiser of Los Angeles, Albert Elkus, conductor of the University of California Symphony Orchestra, and Gastone Usigli, conductor of the Oakland Federal Symphony Orchestra.

MUSICAL ASSOCIATION of San Francisco, which sponsors the winter season of symphonies, announces the election of Mrs. Leonora Wood Armsby as president. Mrs. Armsby states there will be ninety members of the orchestra next season, and it is possible there may be a return, within a few seasons, to the twenty-five or six weeks instead of the present sixteen weeks.

THE PRO ARTE QUARTET offers a series of chamber music concerts in the Hall for Chamber Music on the campus of Mills College, each Wednesday evening and Sunday afternoon during the Summer Session. The program for the six mid-week concerts include all of the eighteen string quartets of Beethoven.

UNIVERSITY OF CALIFORNIA is conducting a series of concerts entitled Schubert Cycle, sponsored by the Elizabeth Sprague Coolidge Foundation of the Library of Congress.

SYMPHONY ORCHESTRA of Portland, Oregon, announces a series of summer concerts.

OPERA GUILD of San Francisco, Reginald Travers, director, presents Gilbert and Sullivan's "The Gondoliers" at the Greek Theater on the University of California campus, Berkeley, Saturday night, July 11. Choreography arranged by Raul Pause.

COMMUNITY MUSIC ASSOCIATION of Redlands opened the summer artist series with the presentation of the opera "Orpheus" at the Prosellis. The season includes two concerts a week, Tuesday and Friday nights, with no charge made. Mrs. G. E. Mullen is the managing director and announces the appearance of Maud Allan, Olga Steeb, Henri Deering, Eunice Boyd, Charles Wakefield Cadman, and among the dancers, Pearl Wheeler, the Raoul De Ramerez Spanish ballet, the Ernest Belcher dancers, and others.

CIVIC CHORUS of Los Angeles, 350 mixed voices under the direction of J. Arthur Lewis, is heard in concert, Friday evening, July 10, at Trinity Auditorium. This group is the outgrowth of the Olympic Chorus of 1932 and is sponsored by the Playground and Recreation Department. Mr. Lewis has been in rehearsal with the chorus for the past year.

COMMUNITY OPERA of Riverside announces the election of Barton Bachmann as president of this volunteer music group, which has produced several well known operas in the past few years.

CLAREMONT COLLEGE'S Artist Course program for 1936-37 season includes six musical presentations by internationally known artists. The initial concert in November offers Kirsten Flagstad, soprano, to be followed by Gregor Piatigorsky, concert 'cellist, in December. The Los Angeles Philharmonic Orchestra plays in January, and in February Sergei Rachmaninoff, pianist and composer, and Nathan Milstein, Russian violinist, are presented. Marian Anderson, Negro contralto, sings in March.

FEDERAL MUSIC PROJECT SYMPHONY of Los Angeles will present summer programs on Wednesday instead of Friday evenings to avoid conflict with the Bowl concerts. The summer season opens, July 8, 8:30 p.m., in the auditorium, 635 South Manhattan Place, with Joseph Cizkovsky, as guest conductor. These concerts are presented without charge to the public and are given by a professional symphony orchestra of eighty-five members under noted conductors.

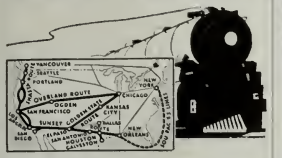
GRAND OPERAS to be presented at the Hollywood Bowl include: "The Bartered Bride" by Freiderich Smetana, sung in English, and directed by Richard Lert, August 6; "Carmen" by Bizet, conducted by Gaetano Merola, August 20, and "I Pagliacci" by Leoncavallo, directed by Pietro Cimini, August 27. The Los Angeles Grand Opera Chorus sings the choral background for the three operas and each production is given in full costume with scenic effects. Adolph Bolm has arranged ballets for the first two.

AMONG BALLET productions at the Hollywood Bowl is that of Robert Tyler Lee and Martha Deane, July 30. Through their work as heads of the dance department of the University of California at Los Angeles Mr. Lee and Miss Deane are well known, and identified with ballet programs.

SUMMER FESTIVAL at the Greek Theater, Griffith Park, Los Angeles, opens July 4 with "Follow the Parade" musical extravaganza, sponsored by the Federal Theaters, and to continue with changing bills for ten weeks.

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THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, is in the midst of the Midsummer Drama Festival, presenting the Greco-Roman Plays of William Shakespeare in a seven weeks period. Performances are given nightly excepting Sunday, with matinees each Wednesday and Saturday. Added events of interest are the Sunday evening lectures by students of Shakespeare, and the Festival Breakfasts each Wednesday morning in the Patio. The remaining productions are:

To July 4, "Pericles, Prince of Tyre", closing the Grecian Cycle.

July 6-11, "Coriolanus" opening the Roman Cycle.

July 13-18, "Julius Caesar".

July 20-25, "Anthony and Cleopatra".

July 27-Aug. 1, "Cymbeline".

MEXICAN PLAYERS of the Padua Hills Theater in the hills north of Claremont, under the direction of Bess A. Garner, extend the run of "El Sol de Alvarado", a play of idyllic love in a quaint tropical village near Vera Cruz, through July 11. The next play is "Que Bonito Mexico" and opens Wednesday, July 15. The schedule of plays reads, Wednesday, Thursday, Friday and Saturday evenings at 8:30; Wednesday and Saturday matinees at 2:30.

HOLLYWOOD PLAYERS is the title of a recently organized stock company, directed by Jack Holland. The initial offering, "Paths of Glory" by Sydney Howard, was presented at the Writers' Club in June with Maxwell Anderson's play, "Winterset" scheduled for an early production.

SPOTLIGHT THEATER, Los Angeles, is presenting "The Joyous Journey" under the direction of Edward Earle Tree.

GOLD HILL PLAYERS of Monrovia have been successfully directed by Thelma Laird Schultheis for four years, with Peter Friedrichsen as art director for the same period. These players have made themselves indispensable to their community and are recognized throughout southern California for their fine dramatic work. Ruth Elliot is the capable stage manager and in charge of properties.

COMMUNITY PLAYERS of Palo Alto are organized under the municipal recreation department as an amateur, non-profit group. They have over five hundred members, and are directed by Ralph Emerson Welles.

WAYFARERS, also known as Jack Thomas' Civic Repertory Players, began life in their new home at 1749 Clay Street, San Francisco, with the presentation of "Jonah" by Robert Nathan, through June.

ENTERTAINMENT is offered in San Francisco by two other groups: The Visitacion Players, Fred Enderlin, director, at their theater, 66 Raymond Street; and Elizabeth Halloway's Amateur Adult Group at 3267 Jackson Street.

CURRAN THEATER, San Francisco, presents Tallulah Bankhead in a new play by George Kelly, "Reflected Glory", opening July 20.

KATHARINE CORNELL presents "St. Joan" by George Bernard Shaw at the Curran Theater, San Francisco, beginning, July 6.



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Photograph by Preston Duncan

An outdoor living room assembled by J. W. Robinson Company of Los Angeles has been furnished for the comfort, convenience and enjoyability of those who may occupy it. The main requirement that it makes upon its furnishings is that of durable quality. Often the simpler the design, the more enjoyable it is. This inexpensive couch hammock is finished in green or tile with white fringe with umbrella and chairs to match. The wooden sun couch with frame made of stout Douglas fir can be used as a bed or a chaise longue by elevating the back. It comes in a great many shades, the deeper tones of wine, blue and brown being especially popular.

CALIFORNIA POET'S CORNER

THE NEW BOOKSHELVES

By Ramona Dunning Springall

I did not know that wood could be,
Purloined, and changed into board-feet,
As wonder-stirring as the sea,
A marvel for a man to greet
With the same glad humility
With which he greets the living tree.

Firm, artistic hands caressed it
Into bookshelves for my room.
Where the hours of bookstall reaping
Can display their proudest bloom.
But no pages hold the glories
Of the wood heart's diverse stories.

There is captured nature's swaying
Of a hundred years or so,
The sun's babies caught out playing,
Changed to pine-knots by the snow.
Tawny waves with sorrel foam
Threaten to swallow every tome.

There are curving copper lines
Where a wood nymph pressed her knees.
Verses writ in outworn signs
Whose rhythm makes a stately frieze.
Here are tales of land and sea men,
Sung lustily by gnarled pine gleemen.

The pine has etched upon her heart
The changing moods of her mountain years;
The twisting terror of lightning's dart,
The petal softness of raindrop tears.
And you have brought from God this treasure,
Into my room to be my pleasure.

THE HOUSE ON THE COVER

THERE is a marked difference between the Gravelite concrete house and the ordinary concrete house. It is a difference that lies almost entirely in the method of construction, a method that was invented and developed by engineers associated with Gravelite, Incorporated.

The Gravelite house is not a structure with solid concrete walls, poured like the walls of an office building or factory. By the use of a very ingenious set of steel and wood forms the house is framed in Gravelite concrete much as a wood frame is put together. The forms are set up and brought to true line. The studs, instead of being 2″ x 6″ lumber are 6″ x 6″ reinforced Gravelite columns. These are spaced on 64″ centers. The lower floors are either poured on the ground or built by the standard "pan" system, integral with the foundations. On these the forms are placed and the studs poured. The forms are quick, detachable, locked in place by a series of hinged clips. This makes the stripping of forms a simple and easy task. The spandrel beams are poured integral with the studs and in a two-story house, integral with the second story floor.

Nailing bucks are accommodated in slots formed in the studs. Intermediary studs on 16″ centers are of wood treated with chromated zinc chloride by the Baxco process. These intermediary studs and a nailing strip that is left in the Gravelite studs supply the necessary surface upon which to nail the metal lath and plaster backing. On the exterior walls Steeltex is used.

So, when the frame is up and the intermediary studs and nailing bucks are installed, you have exactly the same sort of frame that you would have if it were a wood frame, with this difference: it is fireproof, termite-proof, crack-proof and earthquake-proof, insofar as any ordinary tremor is concerned.

The floors may be of any material desired. If a wood floor is called for, sleepers are set in the concrete floor. If tile or linoleum is wanted, these are set directly on the Gravelite concrete slab by the method recommended by the manufacturer. The roof may be a Gravelite concrete slab, if desired, or any other material called for, but it is laid over a slab of Gravelite concrete which may be poured with only enough pitch to assure drainage or at a slope up to three in twelve.

In the case of the house on the cover the roofs are Gravelite concrete slabs covered and waterproofed with ¼″ laykold Bitumuls. Where the roofs are used as decks, reached from the two second-story bedrooms, heavy duty Bitumuls is used. The roof of the second story is painted with aluminum paint, as are the cornice strips. Insulux glass bricks are used to give light to the stair hall without permitting visibility from the street. The main rooms are furnished with Venetian blinds. All window sash are Soule steel and the house is heated with a hot water system that also supplies the domestic hot water. An air conditioning plant works in conjunction with the heating plant.

As said before, the distinct difference between the Gravelite house and the ordinary concrete house is that in the case of the former the finished house is one of concrete frame with 6″ of space between the inner and outer plastered surfaces. Gravelite is in itself an excellent insulating material, but if more insulating is desired the space between inside and outside plaster may be filled with any insulating material.

In the house on the cover all floors are covered with linoleum in modern pattern of feature strips bordering plain fields. All timber is anti-termite treated, although there is very little of this. The only inflammable material in the house is that used in stair treads and risers, doors, kitchen cabinets and dressing room details, not enough to make a good fire if they were all put in a pile.

The sizes of the principal rooms are: living room 16 x 24; dining alcove 8 x12; kitchen 9 x 12; bedroom on the first floor 11 x 16; bedrooms on the second floor 12 x 17 and 13 x 15; garage 16 x 20. The estimated cost of this house is $8,500.00.

DECORATORS NEWS

THE American Institute of Decorators, a national organization, has two California chapters, one located in San Francisco, the other in Los Angeles. The northern California chapter with a membership of twenty-eight bay district decorators is interested in promoting better feeling and a higher standard of ethics among the members, and an educational program designed to acquaint the public with the work of the decorator, and a higher quality of decorating.

Recently installed were the following officers: President, Ben Davis; First Vice-President, Mrs. Jean Lind Carter; Second Vice-President, K. H. Lengfeld; Secretary, Miss Katherine Duff Watson; Treasurer, Miss Olga Epstein; Board of Governors: George Hyde, Mrs. Montgomery Knowles, Arthur Baken, and Miss Helen Sutherland.

At the last meeting held on June second, Mr. Davis appointed committees and a definite program was laid out for the coming year.

"Seeking possible markets in America, Europe shows a consciousness of American demands," was the observation of Jane Highbie, expressed at the meeting based on her recent European visit. As the speaker of the evening Mrs. Highbie went on to say: "Due no doubt to unsettled European economic and social conditions, European artists and creative designers look to America for inspiration and as a market for their wares. This recognition of America as a style resource and world market has made New York and Hollywood the hubs of the world.

Mrs. Highbie gave her impression of Radio City in New York. "This city within a city and the assembling of decorative resources and displays on the tenth floor of Rockefeller Center in the 'Permanent Exhibition of Decorative Arts and Crafts' better known as P. E. D. A. C., is of increasing value to the general public and a very

(Continued on Page 52)



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ANTIQUES

By ALICE R. ROLLINS

Chests of Early Days

THE earliest piece of household furniture is believed to be the chest. A safe place was needed for the storage of the family treasures—money, jewels, arms, grain, valuable papers, clothing and many other things. The place provided must be safe from robbers and easily movable, for the hazards of living in the early days often made it necessary to move quickly.

The earliest form of chest was no doubt very crude, little more than a hollowed out section of a tree trunk with a lid strapped on. Early in the twelfth century rough planks were used and the chest was lifted off the ground by lengthening the corner posts. Two centuries later as the planks became more finished, craftsmen began to decorate them. It is at this period we note the transition from a plain box to a decorative piece of furniture. In the fifteenth century the planks of chests were fastened with thick wrought-iron nails or dowel pegs. The lid was attached with strap hinges which were secured by nails driven through and hammered over on the inside. The chests were furnished with strong locks, the mechanism of which was very elaborate, and they had large squarish handles so that they could be carried slung between horses when traveling from place to place.

The early American chests are the severely plain boxes which are found occasionally in attics of old houses and which are still used by those fortunate enough to have inherited them or become the owners by purchase. These are known as the "six board" type. Most of the carved or decorated chests were made before 1700, and no doubt the decoration was influenced by those brought over by the settlers previous to that time. England and Holland in particular shipped over many chests which served as models for the American craftsmen. The one drawer chest is generally believed to belong to the first half of the seventeenth century. Soon this became a chest of drawers and the lid was no longer needed.

Of interest to those of us living in the southwestern section of the United States is the fact that the earliest chests in America are those which were brought here by Spanish colonists before 1600. These are decorated in rosettes, mythical animals and other designs and are usually painted in vivid colors. A few of these are to be found today in the houses of descendants of the early settlers. Now and then one is found in the shops, but they are not common. If the collector desires the very earliest American furniture these primitive chests should be acquired.

A close resemblance is found between the early chests and trunks. They were used for similar purposes and the decoration was much the same. On some of them it consists of a covering of leather with a fanciful design worked out in brass-headed nails.

Returning to the New England section we find new chests can be dated earlier than the one credited to Myles Standish. This chest is believed to have been made between 1675-1700. Another type known as the "Hadley" chest, which was first found in a town of that name in Massachusetts, was made from about 1690-1710. The decoration consists of simple, flat carving of flowers and leaves. The colors are in red, purplish-brown and black.

The dower chests of Pennsylvania are also of a distinct type. The colors of the decoration and the dominant designs are those of the tulip of Holland, the homeland of many of the early settlers of Pennsylvania. These bridal chests were used long after the evolution of the chest of drawers. A dower chest was made for each daughter of the house and she was expected to fill it with linens spun and woven by herself. What luck today to obtain one of these old chests with handmade linens of the long ago!

It is a fascinating study to trace the evolution of the chest of drawers, or bureaus—the name more commonly used in America. At first, simplicity of construction and ornament is noted. Gradually as the cabinet workers became more skilful and fiuer woods were available, chests of drawers held their own with their English counterparts. We can follow this development through the different periods of changing styles in furniture making. Each style has its own characteristics which the student or collector should study in order to become familiar with the time of its manufacture.



American carved oak chest. 1690-1710.

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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Juried show of subjects characteristic of Carmel and vicinity, with interesting views of well known spots around the Monterey Peninsula and a few portraits of well known persons in the Carmel region.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: An exhibit by club members.

HESSE GALLERIES, 513 North Brand Blvd.: Closed during July and August.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Etchings by Arthur William Heintzelman, A.N.A.; oils, 4 murals and original ink drawings by Alfredo Ramos Martinez; oils by Seymour Paul.

SILVER BELL, 492 Coast Blvd. S.: Water colors and oils by Dana Bartlett; architectural drawings by Manfred de Ahra.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: To July 12, photographs of city officials by De Freitas on exhibit in Tower, 25th floor and in Art Room 351. Throughout July, water color exhibit by Alanson Spencer.

BULLOCK'S, Los Angeles, announce an exhibit of murals painted on textiles by Edith Hamlin, in conjunction with paintings by Edgar Allyn Payne and Antonia Mevill, tenth floor Hill street, until July 17.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: To July 25, third annual exhibition of portraits and figure compositions by California painters.

LOS ANGELES MUSEUM, Exposition Park: Federation Art group arranged by S. Macdonald Wright.

SOUTHWEST MUSEUM, Highland Park: Gerald Cassidy's oil painting "The Trail Makers"; recent additions to the Herbert Spencer Dickey South American gold collection; display of Indian musical instruments; California desert cremation burial from the William H. Campbell collection; the C. E. Toberman collection of Southern California stone ceremonial batons and bowls; two new lunettes by Clifford Park Baldwin—"California Salmon Fisher" and "Apache Scouts."

STATE EXPOSITION BUILDING, Exposition Park: Water colors by Jesse N. Watson.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Works by old masters; works by Lyonel Feninger.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Throughout July, water colors by William R. Cameron; selections from the permanent collection.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Chinese and Japanese antiques, porcelains, bronze, jade, fine fabrics, lacquers, prints.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Throughout July, bird paintings by Jessie Arms Botke; Monterey Shore by Cornelis Botke; "High Sierras", prize winning picture by William Henry Price; landscapes by Richard Taggert.



Polar Bear, a block print by Glen Stirling.



Helen Phillips with her stone figure "Woman" which won for her the San Francisco Art Association's Purchase Prize last January. Today she is also the winner of the coveted Phelan Traveling Scholarship award of $2,000, made possible for artists under thirty by the will of the late Senator James D. Phelan. Miss Phillips is just twenty-three years old, a fair-haired, blue-eyed California girl, with the short, rather stocky build so often associated with the great sculptors of history. Her ambition upon entering art school three and a half years ago was to cut stone direct. Today she is considered an exceedingly skilful stone cutter having done very little work in clay modeling.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Exhibition in the Prints Room of etchings and engravings by the masters of the 16th and 17th centuries from the library's collection.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition in connection with the California Pacific International Exposition.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Modern applied arts by local designers.

CALIFORNIA CAMERA CLUB, 45 Polk St.: Prints by Johnson and Romaine.

COURVOISIER, 480 Post St.: To July 11, water colors by California artists.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: To July 15, prints by Robert Austin and Gerald L. Brockhurst, lent by Rev. P. E. Hoey, C.S.P. Throughout July, early Indian Sculptures, paintings and bronzes.

PAUL ELDER GALLERY, 239 Post St.: To July 18, etchings by Joseph H. Bennett; July 20 to August 8, colored woodblock designs by Dr. Carl Rotky of Austria.

GUMP'S, 250 Post St.: To July 11, works by Rob Godfrey.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Throughout July, exhibition of contemporary German water colors.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To July 12, water colors and prints by Marie Laurencin; to July 15, sculptors' drawings and bronzes; throughout July, Renoir oils, etchings, lithographs; international water color exhibition; retrospective exhibition of abstract art. A small exhibition of sketches by Una McCann of San Francisco bridge activities will fill the lecture room until July 13.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Exhibit of works of William Blake, English poet; Charles Dickens' manuscripts and first editions; first editions of seven plays comprising the Greco-Roman cycle of Shakespeare; selection of 30 manuscripts and printed books distinguished by beauty of design and excellence of craftsmanship and materials; 13 water color drawings by William Blake in illustration of Milton's "Paradise Lost". Open daily from 1:15 to 4:30 except Mondays and the second and fourth Sundays. Cards of admission obtained by writing the Exhibition's office, enclosing a stamped self-addressed envelope or by telephoning WAkefield 6141.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibition of paintings by Santa Barbara artists. Changed every two months. Open 9 to 5 on week days; 9 to 12 on Saturdays, closed Sundays.

FAULKNER MEMORIAL GALLERY, Public Library: July 5 to 15, Federation Art group arranged by S. Macdonald Wright; July 13 to August 3, 12 American paintings and 25 water colors from the permanent collection of the Museum of Modern Art, New York City.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Opening July 6, the Federation Art group, arranged by S. Macdonald Wright.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Closed until October.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Etchings by Roi Partridge, oils by Arthar Haddock.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Exhibition of California Water Color Society; sculpture by Allan Clark; paintings by Charles Martin; paintings and drawings by Thomas Hart Benton and John Steuart Curry; group show of Seattle artists; paintings by masters of the Italian Renaissance; Manson F. Backus Memorial collection of etchings by masters, the first of a series of two shows, including work of English and French masters; paintings by University of Washington students.

MISCELLANY

A MOTION PICTURE on art appreciation has been made by the Harmon Foundation of New York and directed by Alon Bement. It is probably the first film of this type which has ever been attempted and, from the reception which it had at its presentation at the Eastern Arts Association in New York and at the convention of the American Federation of Arts in Washington, D. C., it is filling quite a need in art education and enlightenment.

PAUL SAMPLE, head of the department of painting at the School of Architecture and Fine Arts of the University of Southern California, has been awarded the honorary degree of Master of Arts by his alma mater, Dartmouth University, for achievements in the field of painting.

THE MUSEUM OF MODERN ART, 11 West 53rd Street, New York, announces an exhibition of Modern Exposition Architecture to Sept. 6. To July 12, exhibition of architecture in government housing.

ARTISTS, professional and non-professional, will be interested in the poster contest of the National Air Races. The contest is sponsored by the Women's International Association of Aeronautics and the Women Painters of the West. Two posters only may be submitted, in either half-sheet or quarter-sheet size, and must be delivered to the Hollywood Public Library not later than 6:00 o'clock Monday evening August 10. Further rules and details can be obtained from Miss K. Ethel Hill of the Women's International Association of Aeronautics at 112 South Hoover, Los Angeles, Fltzroy 3377. The prizes are passes of varying value to the Air Races to be held in September.

RUDOLPH SCHAEFFER School of Design is offering a special summer course of practical application of design to industry and business under the direction of Joseph Sinel.

GLEN STIRLING, youthful poet-artist, is a young Scotchman who decided after six trans-Atlantic trips that California was the place to settle. His work consequently reflects the inherent love of Scotland and the beauty of the southland. He recently was selected associate art editor for the Southern California Poetry Journal. Mr. Stirling now has a small brochure containing several selected prints from his collection on the press and soon will publish a book containing a selection of his Byronic poems, illustrated by his block prints.

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THE DRAMA IN SAN FRANCISCO

By DEL S. FOSTER

HAVE you ever been so close to the trees that you failed entirely to see the forest? And, unless you are a very unusual person, that has happened to you—as it has to us—many times, and like us, you have probably felt very foolish when suddenly your attention has been drawn to the undeniable fact that there really is a forest. The point of all this?

Oh, well—we have, as you know, been complaining for—lo these many months about the lack of productions in this San Francisco of ours; made quite a point upon one occasion of the fact that of four major theaters, three were dark. One night in the famous Lambs Club in New York, where anything is liable to happen, a quiet little man (one afterwards recognized him as a one-time great in the theater-world) found us in our self-selected corner and, the unbeatable camaraderie of beer and beans having been duly established in its own inimitable way, the afore-mentioned quiet little man proceeded to show us the forest. His opening gun was perhaps a little obscure at first. (We know it's bad metaphor, Mr. Editor).

"I wonder if you realize how much production is actually going on throughout the country. Uncle Sam alone has something like 12,000 people employed in show business." Our expression of amazement at this statement, evidently satisfied the little man, for he began to warm to his subject, which by this time we had discovered, was the Federal Theater Project, and started in to simply smother us with facts and figures. "160 plays either actually playing or rehearsing; 20 separate vaudeville units; 3 complete circuses on the road; nearly 5000 people working on the Project in New York City alone, including about 40 producing companies; $6,700,000 allotted by Washington."

By this time the q. l. m. had us groggy and hanging on the ropes. That was in New York, remember, and the q. l. m. flicked us one final flick on the exposed chin as he strolled nonchalantly away. "That is how we do things here, of course, but we have sent Mrs. Hallie Flanagan out to start things in your beloved California—better look into it when you get home." So look into it we did and found plenty.

The Federal Theater Project in San Francisco and Oakland has a personnel of about 500 people and its activities are legion. In San Francisco, the Dramatic Unit has already produced the "Sabine Women," "The First Legion," "Morning Hate" and "Chalk Dust" (of which, more anon).

The Vaudeville Unit has just finished a successful run with Max Dill's "Lady Says Yes," (of which we wrote last month) and is in rehearsal with a new offering.

There are also in rehearsal four American one-act plays under the direction of Everett Glass and due for production at the end of June.

The Marionette Unit presided over by Ralph Chesse has to its credit three successes, the current one being, "Alice in Wonderland."

The Research Department has just completed a most interesting work on the Chinese Theater scheduled for July release.

Oakland has not lagged either. In the nine or so months of active operation the Shakespearean Unit, under the direction of John Grover and Valentine Newmark, has already produced four one hour tabloid plays viz: "The Taming of the Shrew," "Macbeth," "Richard III" and "Twelfth Night." The same very able directors were also responsible for the three plays staged by the Dramatic Unit—"Outward Bound," "Both Your Houses" and Booth Tarkington's "Tweedles."

The Vaudeville Section with Richard Sylvestre at the helm, has to its credit four productions. "Midnight Montmarte," "Plantation Days" (a colored revue), "Calling All Tars" and "On the Air."

Oakland too has its Marionettes and its Shadow Show. The latter has produced four Children's Plays and the Marionettes scored with the Medieval "Pierre Patelin."

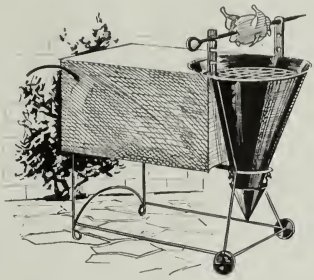
Twenty-five or thirty shows, of all kinds, types and sizes and all within a period of a few months. And that, my gentle reader represents *work*. It also takes courage and brains, organization and a blind faith, for you may well believe that the difficulties encountered are tremendous. We, who in our modest past had our part in such things were astounded at the obstacles this Project has to surmount. It seemed an almost impossible task so we sought for an answer.

We found it in the person of a quiet-eyed little lady—a Miss Elizabeth Elson. Physically small, indeed, to shoulder such a burden, she radiates the efficiency that can come only from sheer love and belief in the job you are doing coupled with the knowledge that only experience can give. We fired question after question at her and the

(Continued on Page 52)

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ON THE RADIO

By LORNA LADD

IF I dared, I'd start this column with three good, lusty hurrahs, a hip or two and possibly a hooray. But I daren't—it would use up too much energy and I haven't it to spare. You see, the summer languor got me this year instead of radio in general. But I'm not complaining because for the first time in radio history, more or less, a national sponsor was unearthed who had the courage to start a new show during June, that legendary hugahoo month for radio programs.

But that's not what I'm hurrahing about. It's the fact that the talented, very delightful Cornelia Otis Skinner is returning to the microphone again this summer to fill Walter Winchell's 15-minute spot while Walter takes time out from snoop-casting the lowdown to procure a sunburn. What a relief Miss Skinner's charming voice and ability will be compared to Mr. Winchell's beating down of eardrums, but then why should I be comparing Miss Skinner to Mr. Winchell. Actually there is no comparison.

While Miss Skinner subbed for Walter last summer, during those very few short months, she built herself a listening audience that is still the envy of many a year-in-and-year-out radio artist. NBC, KFI-KPO, Sunday evenings at 7:30.

The sponsor whose courage I mentioned in the first paragraph is Frigidaire, heaven bless 'em. With Clara, Lu 'n' Em headlining, the program made its debut the twenty-sixth of last month and will go coast-to-coast every Friday evening at 5:30 over NBC, KFI-KPO. Clara, Lu 'n' Em were the first radio entertainers to perceive the comic possibilities of plain, unvarnished feminine back-fence gossip and with Ted Fio Rito's orchestra to back them up, you will find you have an entertaining, if not particularly educationally enlightening, half-hour. The girls have been off the air since January, taking that time because Clara, Mrs. Paul C. Mead, happened to select January to become the mother of a baby boy and Em, Mrs. John Mitchell, wanted to see what made the wheels go 'round out here in California and in Mexico. That left Lu, Mrs. Howard Berolzheimer, with nothing to do but to indulge her predilection for giving Friday afternoon teas.

Walter O'Keefe, with his wife, baby, two stooges, a writer, secretary and file cabinet, is on his way to California and golden Hollywood to make a picture. In his place on CBS-KHJ-KFRC, Thursdays at 7:30, you will find Rupert Hughes as master-of-ceremonies and two famous bands, Benny Goodman's and Nat Shilkret's. The program is originating in Hollywood and it, too, will bring to your worn ear and dulled senses a—quote—"wide variety of entertainment and talent direct from the nation's film capital"—end quote. I didn't have the nerve to word that sentence myself for fear that you might think I sanctioned another one of those movie guest star series. Like the amateur hours, we've had more than enough.

Another famous man has entered our ranks—Cecil B. De Mille, and of all the positions to be found in radio where his famous name could be as usefully played upon, Mr. De Mille selects the one job in radio where real training is needed—that of a producer. Mr. De Mille may be able to produce and direct pictures but I doubt seriously his training and ability to produce a radio show especially one like the Lux hour. We have no bathtubs. I have watched Mr. De Mille make pictures and I don't believe he understands the value or price of hours, muchless seconds, split seconds. Furthermore, I doubt radio's taking the hullying or De Mille showmanship which the venerable director displays on the set. Radio is new, young, fresh, well trained in its own profession and just a little contemptful of the old-fashioned movie idea of direction—when applied to radio! But then, let's see, it may work out all right. But I'm afraid Mr. De Mille and Lux are going to discover what all of we radio people already know—that radio is a technique all its own!

Or—maybe Mr. De Mille isn't actually producing. Perhaps some young radio chap is doing the work while Mr. De Mille lends the name. That's been done before, too.

There is a new series coming up this month to which I am definitely looking forward—the Carnation Contented programs starring Dr. Allan Roy Dafoe. Everyone makes a fuss over the five little girls with Dr. Dafoe running a decided second. That's not the way I feel. I appreciate the cuteness, babyness and prettiness of the youngsters but after all they just happened to be quintuplets while Dr. Dafoe has lived up to his fine, kindly face and cultured voice. I'm going to be genuinely interested in his descriptions of how the babies live from day to day, their attempts to master walking and talking, their training, diet and personal characteristics for they will be told in the Doctor's own unassuming country-doctor-manner. He will be heard once a month during July, August and September on Mondays at 6:00 over NBC-KFI-KPO.

The independent merchants have handed together and are broadcasting a program every Tuesday and Thursday evening aimed at the chain stores and their "California Hour". The program is good—a quartet singing old-fashioned songs and a "Corner Store Philosopher" who tells some pointed truths about monopolies in a slow, quiet deliberate manner. You will find it enlightening listening at 6:45, KHJ-KFRC.

What famous actor was supported for President at a National convention? May one drink milk when eating fish? What happened to this and that and why? The new "Answer Me This" series on NBC, Thursdays at 1:30 in the afternoon is really a great deal of fun.

And now, may I say that I hope to see you again in August.

RUNNING FIRE

By MARK DANIELS, A.I.A.

A GREAT MAN PASSES

GILBERT KEITH CHESTERTON has passed on. Now I more fully understand why we do not say that our friends die, for the passing of "G.K." has brought back to me a rush of memories that will keep his greatness near to me until I, too, pass on;—memories of kindness, hospitality, understanding and sweet humor that transformed a half year of suffering and struggle in London into an all too brief period of spiritual enlightenment.

In these pages many references have been made to Mr. Chesterton, and this will not be the last. No one could spend an afternoon at Top Meadow, Mr. Chesterton's home in Beaconsfield, and come away without an everlasting impression of peace, love and good will. Nor could he easily refrain from recounting the tale of his experience. Few days have passed since my last visit there that have not known reminiscences of those hours.

Chesterton was born at Campden Hill, Kensington in 1874. I did not know that when I lived a fifteen minute walk from his birthplace. He was educated in St. Paul's school, at some distance on the other side of Regent's Park. Later he attended classes at Slade School of Drawing, Painting and Sculpture in University College, in Gower Street, London, much closer to his home. The thought was that he would become an artist, but he could not break from the field of letters, for his first work was the reviewing of art-books for the *Bookman*. Upon his graduation his mother asked the Dean what she should do with Gilbert. He had such talent in both art and letters that his mother was puzzled as to which way to direct her gifted son. The old Dean replied, "I do not know. But, dear lady, cherish him, cherish him."

It is not generally known that Mr. Chesterton was a very able artist up to the last. He was a great friend to Hillare Belloc. One day Belloc literally popped into the Chesterton drawing room in Beaconsfield, full of excitement. "Gilbert," he said, "I am in a fix. My publisher has accepted this work on condition that I get portrait sketches of the principal characters. I must have them at once. How can I get them?" The work was something about the leading figures in the houses of Parliament. G.K. called to his secretary, Miss Collins, to bring him a drawing board and paper and ink. In a few hours he had done pen and ink portraits from memory of more than a dozen of the characters. When the book came out these pen portraits created as much of a stir as did the script of Belloc.

Unlike Shaw, G.K.'s humor and wit never were biting, bitter or personal, nor did he hesitate to poke fun at himself. Characteristic of his willingness to bear the brunt of his own humor is the story of his reply to the Military Attaché of our country as the two walked together down Whitehall to Downing Street. Chesterton was a huge man. His Gargantuan proportions always have attracted attention as he walked along the street amongst the people who loved him as dearly as he loved them. As the Attaché and G.K. passed along, people would point and whisper, "There's Chesterton, there's Chesterton." Finally the Attaché said, "Mr. Chesterton, everyone in London seems to know who you are." Chesterton replied, "Perhaps; and those who don't know, ask."

To most of us G. K. Chesterton is known as the author of the Father Brown stories. Few people in the United States realize that he has had published some fifty volumes of his works, including histories, plays, poems and essays since 1904. The first book of his that I read was "The Club of Queer Trades," in 1905. The last was "The Life of St. Francis of Assisi," although it came out in 1925.

It is reported that Chesterton completed his autobiography only a few days before passing away. My efforts to get that book will be tireless, and when it is once in my hands I shall "cherish it," how I shall "cherish it!"

THE COPY HOGS

THERE are certain voracious publications who hog nearly all of the good copy that other less successful but equally ambitious journals would like to get.

I will not hold my fire. I refer to the *Saturday Evening Post* and their stingy trick of publishing in a current issue an article by A. Livingstone Gump, our own Mr. Gump, who has spent most of his life developing one of the most beautiful art stores in the world.

Well, that is all right. I don't blame Mr. Lorimer, but it seems selfish to come and steal right out of our hands copy from one of the oldest institutions in the West. The article, "From Saloon to Salon" by A. Livingstone Gump, is one that would have fitted perfectly in CALIFORNIA ARTS & ARCHITECTURE. Anyhow, I shall get even. Soon I shall run an article about the whole Gump family that will make Mr. George Horace Lorimer turn green with envy.

WHAT PRICE BEAUTY

THERE seems to be an awakening, on the part of city dwellers, to the value of beauty and adornment in the centers of population. That this was realized in the days of Babylon and is fully realized today in many of the great cities of Europe does not discourage us of the thought that we are making a discovery. "Why not plant some avenue trees on 'Q' street?" asks the president of the Garden club. "Hm," replies a supervisor, "Never thought of that. Might be a good idea."

It *is* a good idea, but the actual planting is still sparingly done, and the trouble is the cost. We are all coming to a realization of the value of trees on our streets, regardless of who thought of the idea first. We are beginning to realize that a tree is one of the most valuable and beautiful gifts of God. But we seem to take it as a direct and personal affront from God that the price of his trees is so high.

PRIVACY

THE last citadel of human privacy is being stormed by the unconquerable, irresistible, eternal determination of the American people to form themselves into groups and clubs in order that they may glut their insatiable appetite for "joining" something. We have whist clubs, golf clubs, riding clubs, swimming clubs, book clubs, social clubs, ping-pong clubs, mothers' clubs, boy scouts, girl scouts, women's clubs and political clubs, to say nothing of the innumerable secret orders that parade our streets, decked out in uniforms that would be the envy of a seventeenth century tycoon in Gambodia.

Each of these organizations has encroached upon human privacy in one way or another. Lodge night breaks up an evening with the paper and the children. Mother must read a paper on how to get dust out of an electric bulb, before the Ladies' Housecleaning Society on the only night that daddy has free from his clubs. But there has been, until these days, a time when a man could enjoy a few moments of privacy in his home. That was at breakfast time when he could linger a few moments over a cup of coffee and chat with his wife or read the morning paper. Now that precious half hour is about to go a glimmering. No, it is not the radio, although heaven knows *that* has soured the milk in the mush of many an otherwise peaceful breakfast. It is the BREAKFAST CLUB.

Why cannot the great American "Joiners" let a man have at least one meal a day in privacy? Not these Breakfast Clubers. Not they. You are hailed out of bed at an ungodly hour to join a group of "Joiners", sometimes under a tree where the ants can drop into your coffee faster than you can pick them out, and sometimes in an old stable where the odor of cooking ham is unrecognizable, to hear a professional speaker tell you why Tugwell should be a sewer digger. God grant that there may be a few manly gentlemen with enough love of privacy to resist this new fad, that the privacy of at least one meal a day may not perish from the earth.

MURDER'S WET NURSE

WHETHER crime is on the increase or only the exposing of it is more thorough is a question that few can answer. Certain it is, however, that we read a great deal more about crime than we did some years ago.

With the growing seriousness of crime increase the study of methods of prevention comes as a natural sequence. Many theories and some sound principles and advice have been put forth but it always seems to me that the only way to eradicate an evil condition is to get down to the roots of it.

There are many causes for crime. Eliminating the radio and the cowboy songs sung by Bowerytites to the accompaniment of an accordion, neither of which has ever been west of the Hudson River, most of our crimes are rooted in social conditions and customs. Of these, scandal and slander are among the more important, for they inspire retaliation. At least one step in the movement to reduce crime should be vigorous efforts to abate slander. Unquestionably slander and scandal are the teething ring of Murder.

PICKING THE MENTAL POCKET

THERE is a certain type of man who travels the highways and byways of the world gathering odds and ends of expressions that he can use as his very own. Some time back, at a gathering in the Bohemian Club in San Francisco, one such man questioned closely a traveler who had returned from a globe circling trip, as to the merits of different great cities he had visited. When the discussion resolved itself into a comparison of the larger cities of North America the traveler selected New York, San Francisco, Mexico City, Quebec and New Orleans as having the most individuality and character.

On the following morning there appeared in one of the leading dailies an item by the thief of thoughts in which he stated that, after years of travel and study in which he concentrated on character in cities, he had come to the unerring conclusion that the five above named cities had more character and individuality than any other cities in North America. That man was a mental pickpocket, and I have met others.

A NEW SLANT

THERE are many aspects of the New Deal. Many people feel that they are not recovering from anything. Others say that business is picking up. Personally I find that my tailor is just as insistent as in former days. But there is evidence of more money in circulation, whatever that may mean. The other day I asked a man who was hard hit during the depression—so hard hit that he was down to nearly his last yacht—how business affairs were going with him. "Lousy," he said. "I'm making so much money that I'm right back again to where I don't want to pay my bills." That's one way of looking at recovery.



Photograph by Fred R. Dapprich

UNITED STATES POST OFFICE

Beverly Hills, California

RALPH C. FLEWELLING, A. I. A.
Architect

The new Post Office in Beverly Hills is dignified and colorful. The exterior brick work is of Roman shaped brick having a salmon colored base with a light, cream-white slip cover. Exterior belt courses, architraves around doorways, cornices, trim, etc., are of a terra cotta of a natural burned clay color. Terraces and steps are of large salmon colored sandstone which harmonizes well with the terra cotta work.

ARCHITECTURAL POLYCHROMY

The art of decorating a building in color relating particularly to the exterior design

By EUGENE WESTON, JR., A.I.A.

PART I

Part II will appear in August

The Hollywood Post of the American Legion retained Eugene Weston, Jr., to design their clubhouse with instructions to keep the military origin of the organization a theme for the building. These instructions naturally required a use of heraldic colors and ornament and the design is a full and complete polychrome development. The only ornament on the exterior of this concrete monolithic monument is in color. The designs are all symbolic of the tradition of the A.E.F. Modeled terra cotta is the medium for obtaining this result. A thoroughly well designed conception in what might be termed the Greek theory of polychrome decoration. For this work Mr. Weston was given an honor award in Ceramics by the Southern California Chapter of the American Institute of Architects.



Photographs by George Haight

DUE to a strange course of cause and effect, color has been practically lost to European and American architecture and it has been only within recent years that some effort has been made to study the reason for this change and to revive an interest in this almost lost art. It will surprise the average layman to learn that up to the advent of the Renaissance, practically every great architectural style, in its most perfect period, used color as an essential part of a design. The advent of the Renaissance spelled the extinction of color as an architectural quality. Form and organized proportion were the primary aims of the new leaders, and the prompt advent of the Reformation, with its definite and insistent hatred of beauty, hastened the inevitable end. For the first time in history color was disassociated from architecture and this separation reached its completeness about the end of the last century.

The Renaissance architect designed his building with a certain precision and the style is principally a style of light and shade. Their effort was toward the creating of sparkling lights and precisely defined shadows, and color as such could only be a competitive element in such a calculation of effect value. There is no doubt that the architects were sympathetic to color, as many of them such as Giotto, Michelangelo, Raphael, Alberti, Vasari and many others practiced both the arts of painting and architecture, and apparently this color interest went into their beautiful wall paintings and permitted the continued designing of buildings in the then new way of co-ordinated system of proportion. In their revival of the classic styles, they committed the initial error of omitting the color the ancients used, and this Renaissance practice has continued until the present day.

The search for remains of buildings, of archeological records, of museum fragments, of documentary evidence that leads towards revisualizing this lost art of polychromy, has proven a most interesting and satisfying problem to me and I hope some of the resultant observations will be of interest to you.

At the present time there is no comprehensive treatise or book that gives in any way a comparative history of the use of color in the architectural styles, and it is necessary as a preliminary step, for purposes of an intelligent analysis, to group the styles according to their racial types. There are, in my opinion, seven racial types of polychromy concerning the practice of which sufficient information is available, and by the combining of which data comparative study is possible. These are the Assyrian, Egyptian, Hindu, Chinese, Mohammedan, Greek and Gothic. Each racial type of structural design evolved a distinctive form and quality of polychrome effect, and no two systems are identical in their methods, though certain common principles are to be found. To the modern



Photographs by D. F. Davis

SALISBURY BUILDING SALT LAKE CITY
OFFICE OF GORDON B. KAUFMANN, ARCHITECT

A building functional in design and simple with regard to ornamentation, the consistent use of horizontal lines, together with a blending of materials and colors, produces a modern effect. Of reinforced concrete, the portion of the building on the street fronts is veneered entirely with hand-made glazed terra cotta, laid out in large units. The face of the terra cotta is fluted horizontally. The color scheme is worked out in three tones ranging from a light cream to a rich brown. The large panels in the pylons are 21 feet high and 9 feet wide, and are of structural glass. Immediately back of these glass panels are rows of concealed lights that illuminate the panels very effectively. The horizontal treatment at the head of the show windows is of satin finish aluminum, and so designed as to provide concealed awning boxes. Planned to meet the requirements of a number of tenants, each of the stores has its own heating plant, using low pressure steam heat supplied by gas-fired boilers.

American mind two of these, the Greek and Gothic may be regarded as likely to prove most useful. Naturally all of them are inspirational and instructive, but due to the care with which color should be used on the exterior of a building and the length of time it takes to become acquainted with the real spirit underlying the use of color in any certain style, one must concentrate on one or two groups to gain the maximum of benefit.

Rules which regulated the practice of polychromy in the various styles were forgotten with the extinction of the artistic impulse from which they evolved, and that accounts for the lack of information available to the student of past styles in the scheme and theory of various polychrome solutions available for study. Careful analyzing must be done in order to detect the argument used to arrive at a certain decorative result.

An investigation of the Greek and Gothic methods shows that their basic principles governing color location are very similar; this constitutes a point of major importance in polychromy investigation. There are as many differences in technique as might be expected when we consider the great dissimilarities in structural design. If we consider the relation of the component parts of structures of the Greek and Gothic types, the Greek represents the *systematized* form of structural arrangement; the Gothic, the *free*. As a result the study of the Greek theories of polychromy is much simplified in comparison with the Gothic, and provides the most secure way of arriving at a conservative technique. Some modernists of today feel that too much time given to the study of ancient style is wasted effort, but it took the Greeks three hundred years to evolve their theories of color, with a wealth of Egyptian and Assyrian examples to inspire them. So, I feel that the minimum of

(Continued on Page 48)



PRESENTING FIFTEEN CONCRETE HOUSES

These designs were submitted in the recent architectural competition sponsored by the Portland Cement Association and Pencil Points

THE CONCRETE HOUSE is not new under the sun; but in this era of revived home building activity it has assumed new importance, indicated by the fact that a larger percentage of concrete houses are being built today than at any time during the 80 or more years portland cement concrete has been available in this country. This new acceptance of concrete was the inspiration early this year for a nation-wide architectural competition for concrete house design which had two major aims in view:

First: to acquaint the buying public with the superiority of professionally designed houses over the haphazard, jerrybuilt structures that usually dominate house building booms; and second: to familiarize designers everywhere with the latest developments in concrete construction and with new methods, practices and techniques in the use of the material.

A total of 1,521 drawings was submitted by architects and designers in all but two of the 48 states. There were two major problems—an all-concrete, firesafe home for a family of four suitable for erection in northern climates, and similar requirements for a concrete house to be erected in southern climates. The designs reproduced in the following pages were selected from both classifications.

Without doubt, one of the influencing factors in the acceptance of concrete for homes is the growing conviction that concrete is an architectural medium capable of great beauty. This impression has been fostered by California architecture which for years has successfully used concrete for buildings and homes of all types and styles. And constantly improving techniques in the handling of concrete to produce beautiful and effective surfaces and details now permit designers great freedom in the creation of pleasing and charming homes.

The flexibility of concrete as a formed and molded material makes it available for use in any type of architecture; and this is fortunate because there is no single style more popular today than any other. In some localities—for instance, California—homes show the influence of Spanish, Mexican and early Californian architecture, with a scattering of other types. Other areas prefer different traditional styles and almost everywhere there is a substantial acceptance of the so-called "modern" architecture. Hence a material that through special treatment of texture, color and detail is adaptable to any of these popular forms is in a fortunate position.

The older forms of concrete masonry have been given variety and interest by the development of pattern designs such as concrete ashlar, and by applied finishes—portland cement stucco, cement paint and dash coats of colored concrete. The range of colors and textures possible in masonry wall construction is now practically unlimited.

The more recent development of the reinforced concrete house as a practical, moderate priced type of construction has brought an entirely new group of individual characteristics to the concrete house. California is more familiar with the variety of monolithic concrete wall textures than any other region; but knowledge that rustic, smooth or detailed surfaces can be molded into solid, rigid walls with unusual and charming effects is fast spreading elsewhere.

Increased interest in firesafe construction and all that it entails in protection against other destructive elements such as earthquakes, floods and tornadoes, has been another factor in the rise of permanent materials. It is recognized that the same rigid, permanent construction that sets up a barrier against fire can easily be made equally resistant to the stresses set up by earth tremors or windstorms. And, logically, construction material that withstands the ravages of violent destructive elements is little affected by age, wear and depreciation.

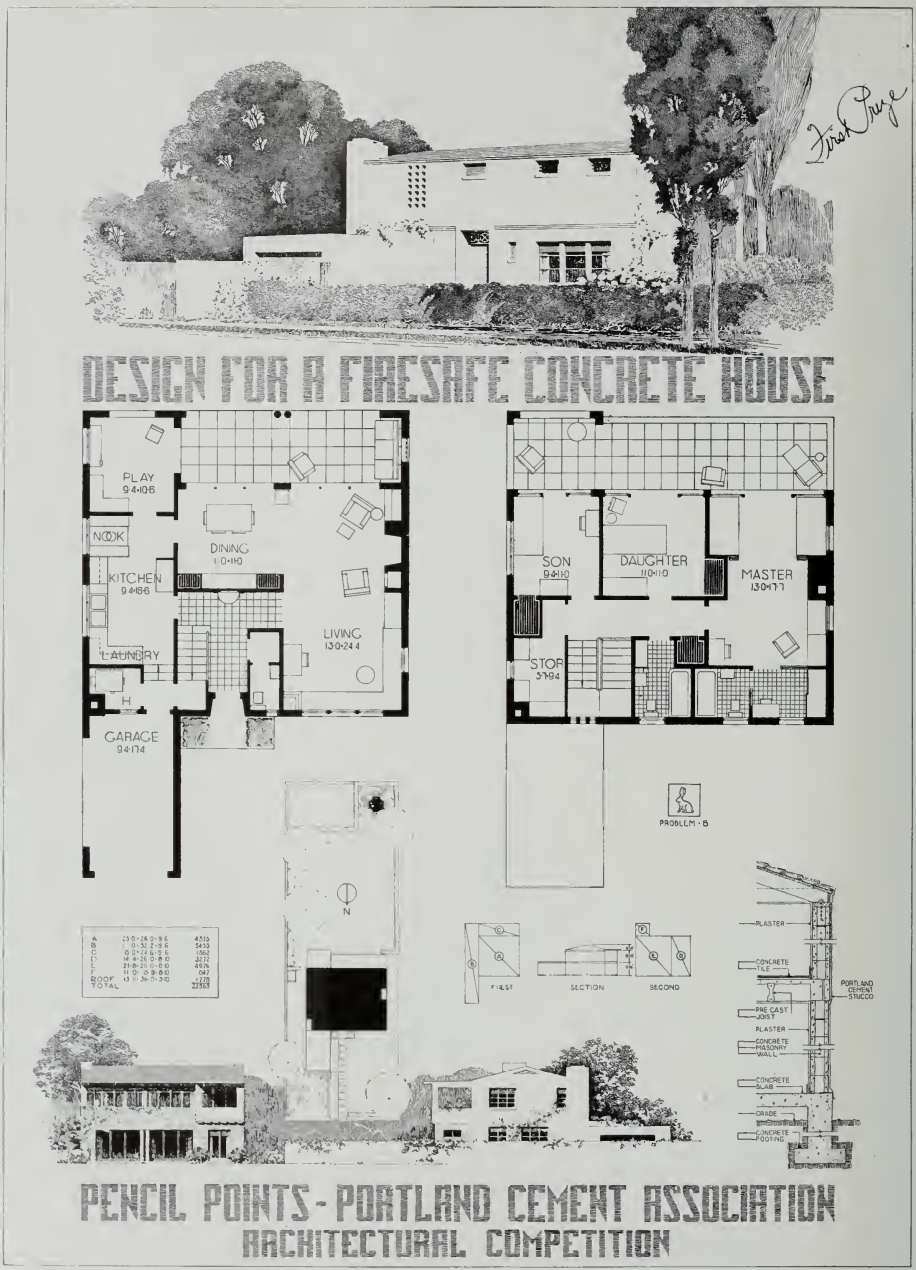
The economy of concrete is probably the most recently recognized advantage of the material in home construction. The slight additional first cost of firesafe construction has previously been interpreted as making the concrete home more costly. But study of house operation costs for maintenance, repairs, depreciation and other annual or monthly expenses necessary to keep homes livable and the investment in them secure has developed an entirely different scale of values.

The permanent, finished character of concrete walls precludes the need of frequent repainting at varying costs depending upon the size of the home. Rates for fire insurance premiums favor firesafe construction; depreciation on firesafe construction, based on results of studies made by the United States Bureau of Internal Revenue is one third lower than on non-firesafe construction. In adding these tangible monthly and annual costs to savings on incidental repairs caused by less stable construction and to complete elimination of termite damage, the aggregate savings on permanent homes far exceeds the original additional cost of this construction.

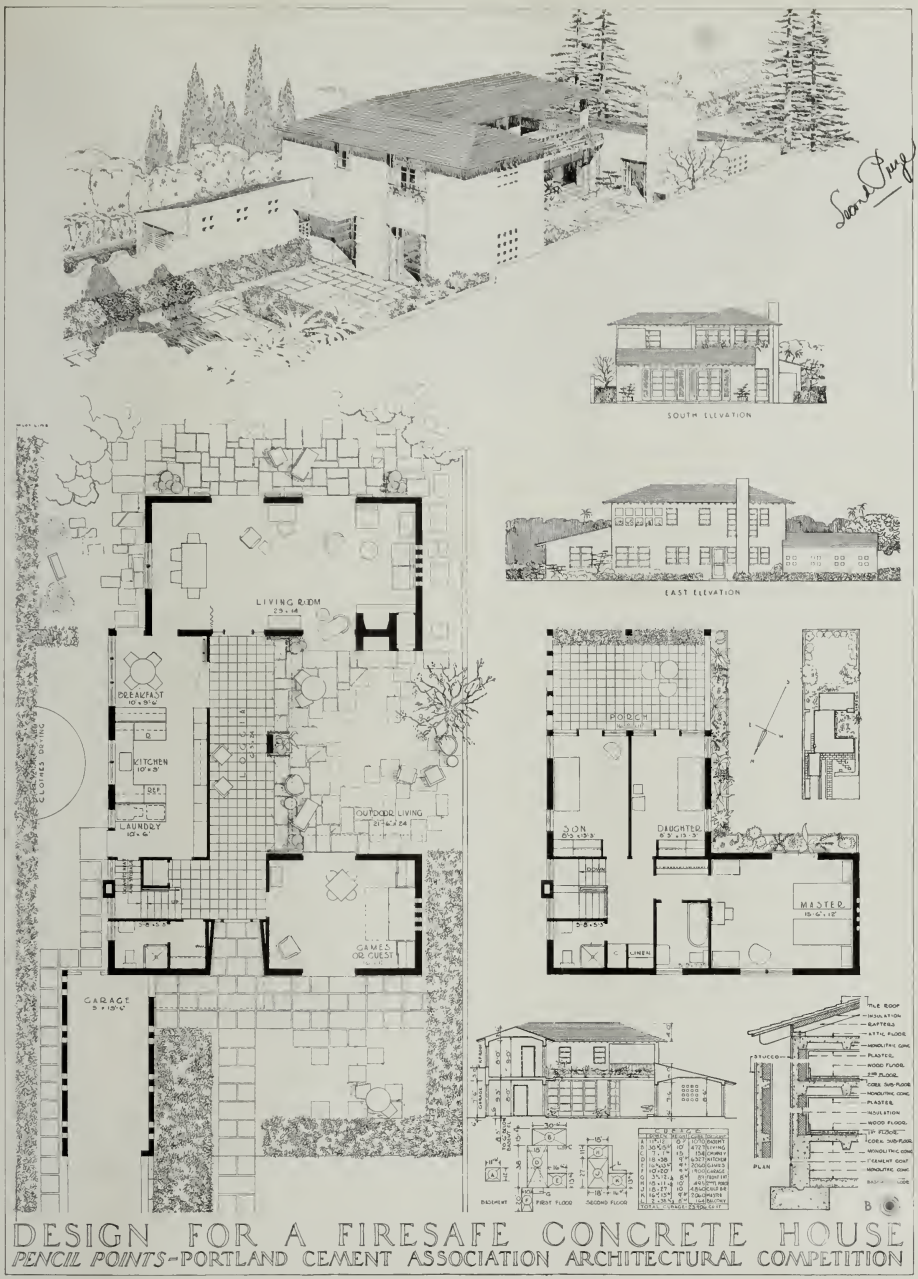
When concrete homes were first built they were considered most suitable to the means of wealthy buyers. In view of the economies of concrete, however, this type of construction is of far more value to small home owners who cannot afford the continued burden of maintenance, depreciation and higher insurance as easily as the more wealthy. The small home has thus become the logical field for permanent construction.

New developments in concrete practice, however, have reduced the first cost of construction to the plane of ordinary construction. More efficient methods of manufacturing concrete products, time and labor saving practices in concrete forming, and development of low cost reinforced concrete sub-floors have brought the architectural and structural advantages of this material reasonably within the budgets of home builders of all classes.

With the public thinking more and more in terms of permanent construction with a view to higher resale values and security of long-time investments, the importance of better architectural design is quite obvious. For no matter how economical and permanent a house may be, these advantages may be partially wiped out by distasteful and inefficient design which detracts from the livability and desirability of the property. When permanent houses are properly designed they will be more economical to build and of greater lasting beauty. Consequently, the architect will be called on to play a much more important part in the design of small homes of permanent construction than he has in the small house field as we know it today.



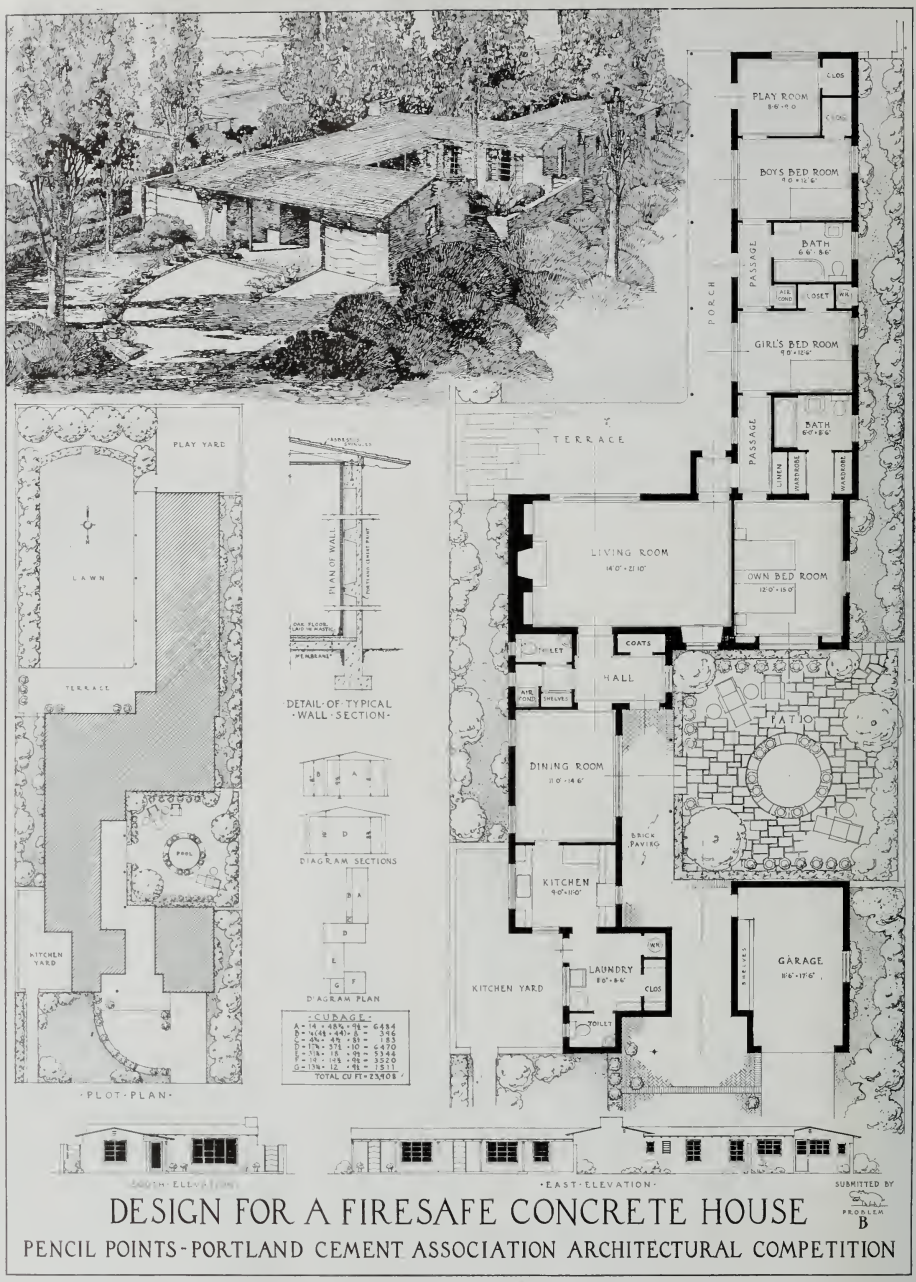
Harris A. Kemp and David G. Connally
303 Melba Theater Building
Dallas, Texas



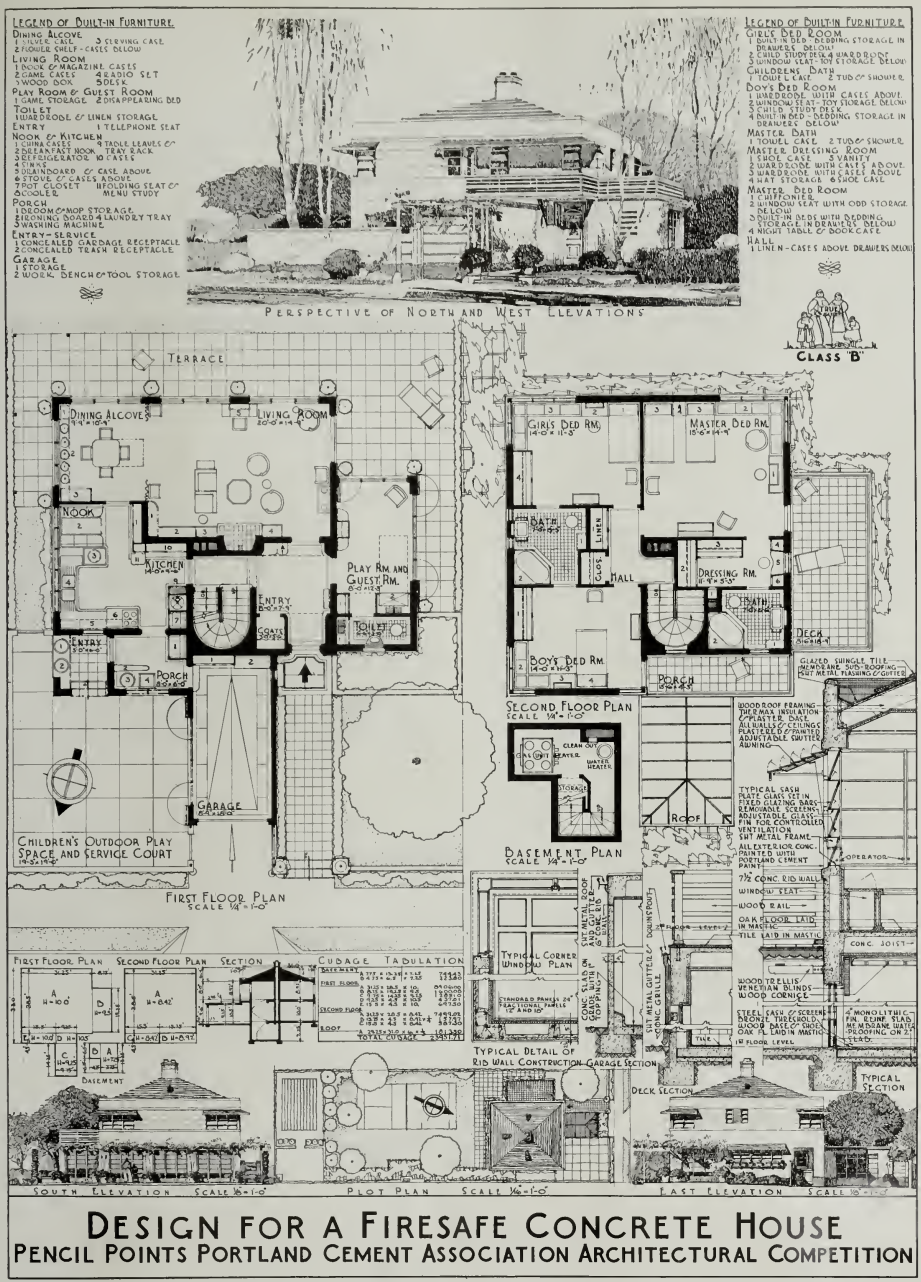
DESIGN FOR A FIRESAFE CONCRETE HOUSE

PENCIL POINTS–PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Don E. Hatch and Carl Landefeld
42 East Fiftieth Street
New York, New York



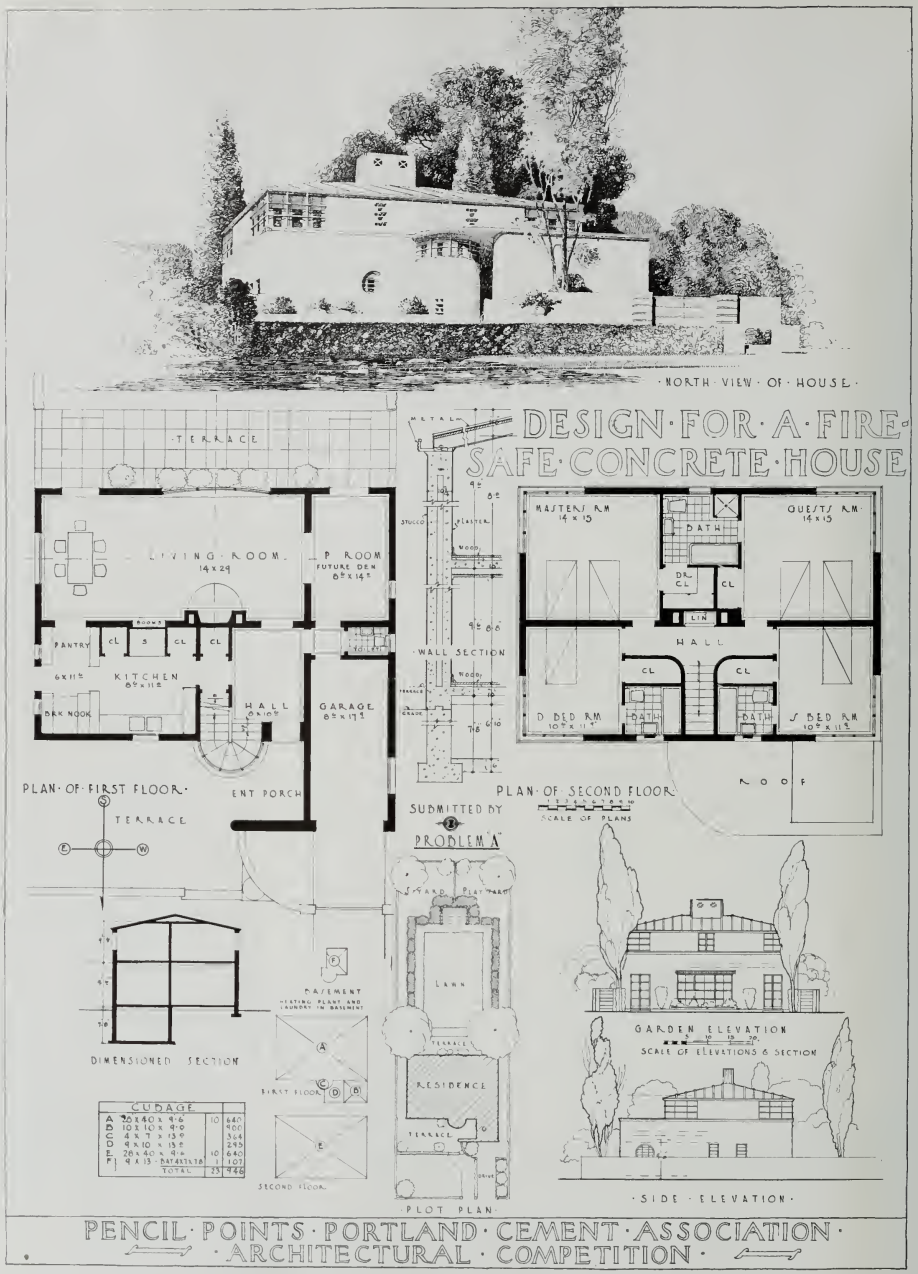
Malcolm P. Cameron and Howard A. Topp
Architects Building
Los Angeles, California



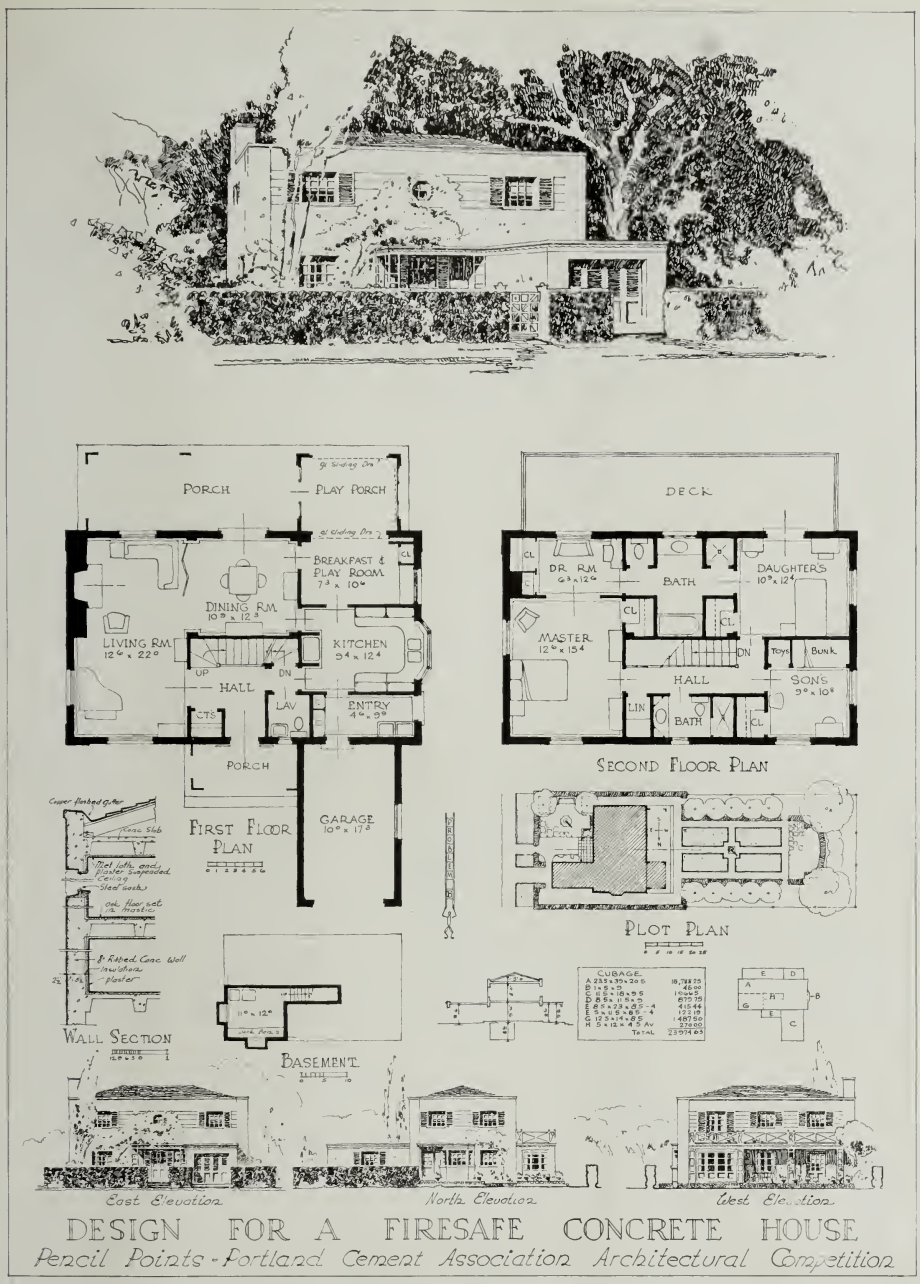
DESIGN FOR A FIRESAFE CONCRETE HOUSE

PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Rowland Henry Crawford
c/o Gordon B. Kaufmann
627 South Carondelet Street
Los Angeles, California



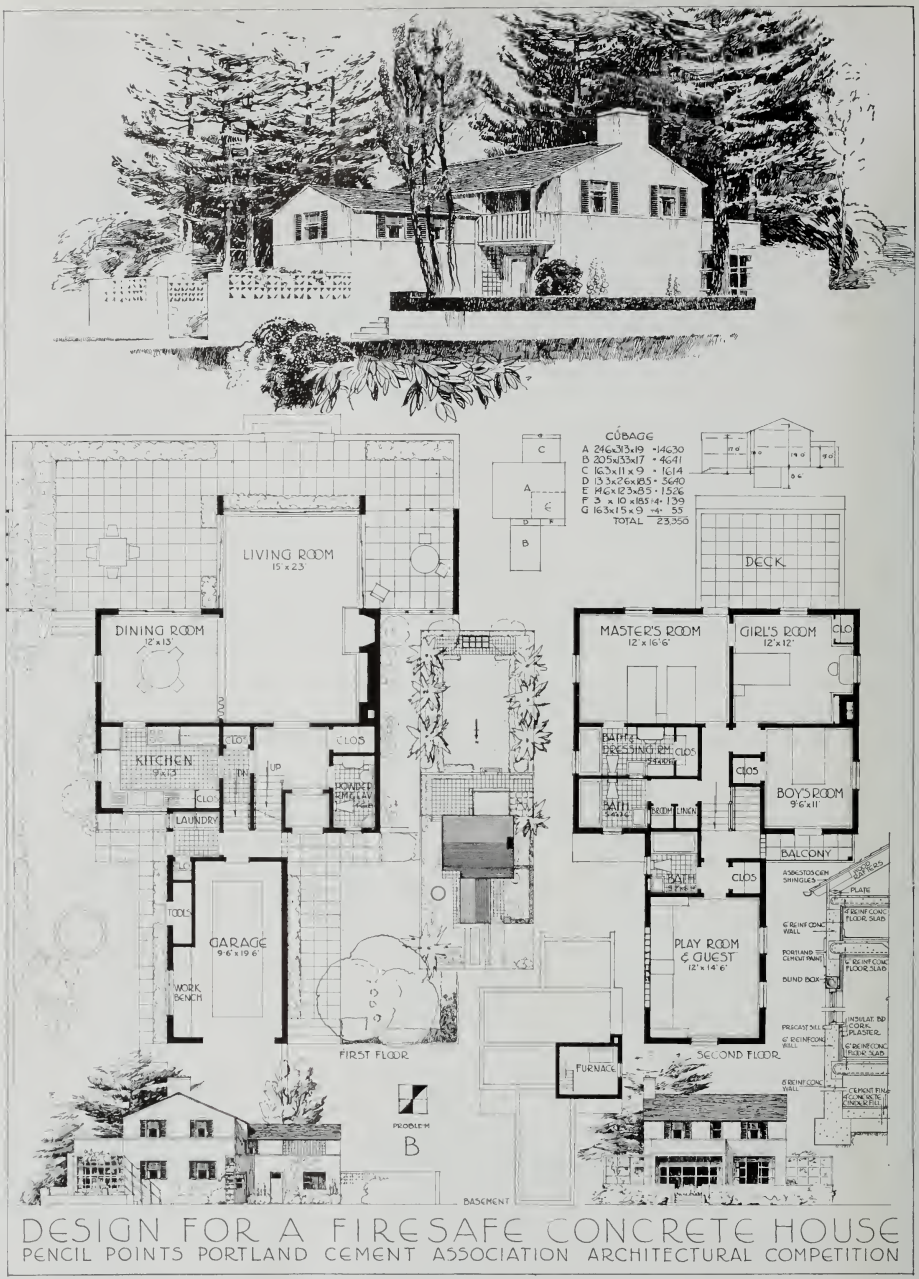
Norman W. Alpaugh
1648 Wilshire Boulevard
Los Angeles, California



DESIGN FOR A FIRESAFE CONCRETE HOUSE

Pencil Points - Portland Cement Association Architectural Competition

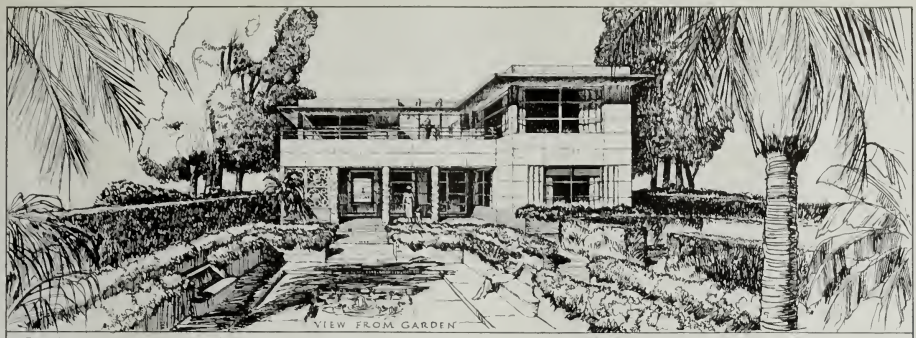
John E. Fortune
1924 Hillhurst Avenue
Los Angeles, California



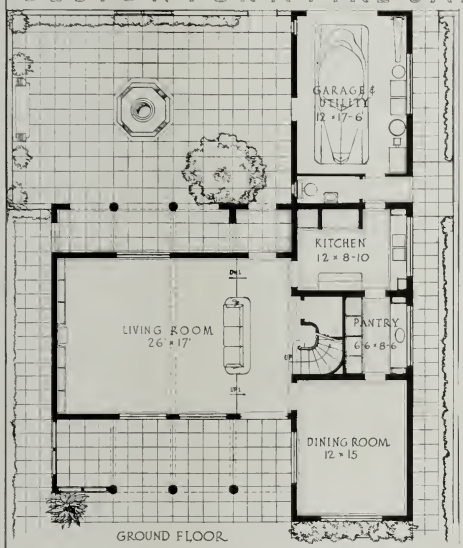
DESIGN FOR A FIRESAFE CONCRETE HOUSE

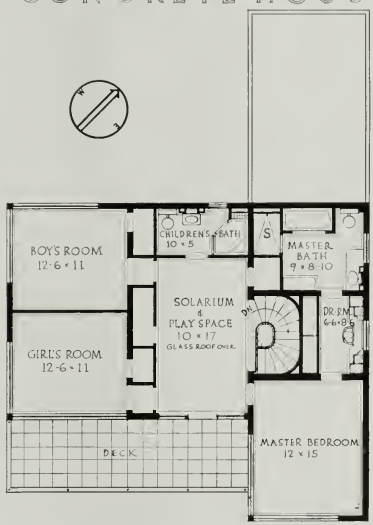
PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

John Floyd Yewell
10 East Fortieth Street
New York, New York



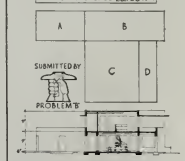
DESIGN FOR A FIRE-SAFE CONCRETE HOUSE

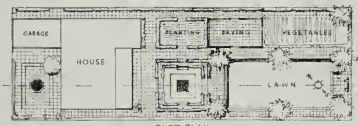


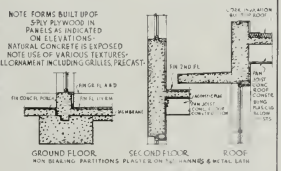




A	21-6 × 13-4 × 9-6	2707 cuft
B	35-4 × 13-4 × 18-6	8714 " "
C	26-8 × 24-0 × 18-6	11837 " "
D	26-6 × 8-0 × 9-0 ÷ 4	480 " "
	TOTAL CUBAGE	23738 cuft

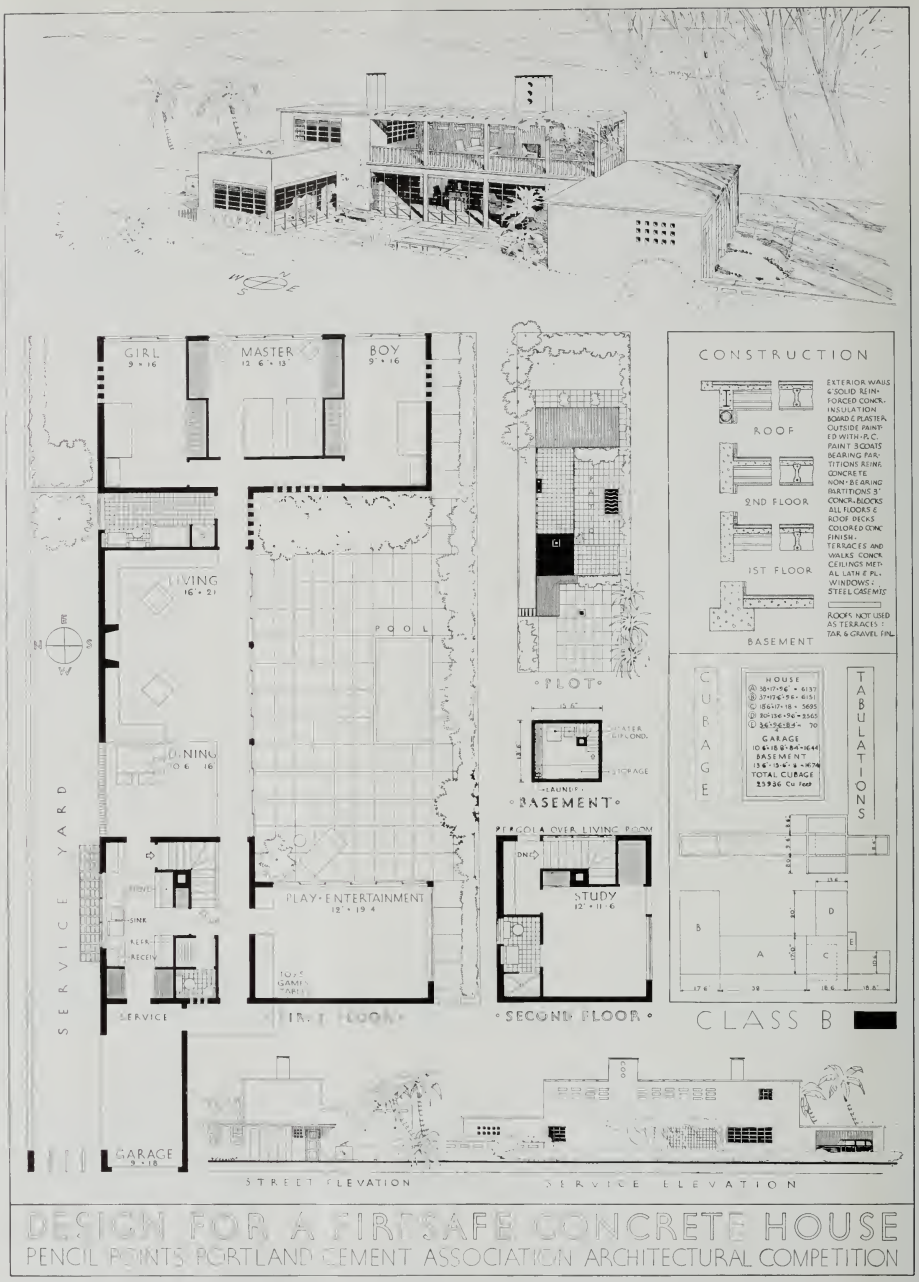






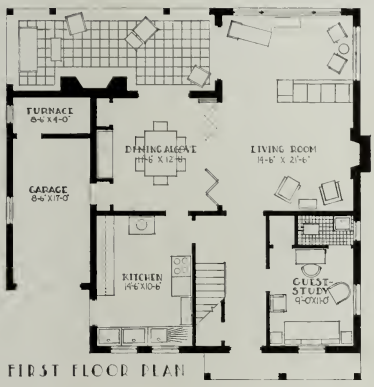
PENCIL POINTS-PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

E. W. Genter, Jr.
512 South Glendale Avenue
Glendale, California

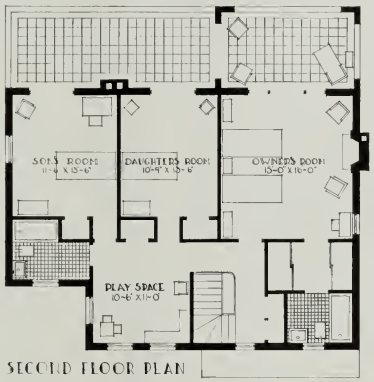


Harry Wijk
17 Marlboro Street
Boston, Massachusetts





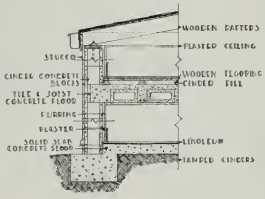
FIRST FLOOR PLAN



SECOND FLOOR PLAN



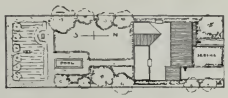
NORTH ELEVATION



SECTION DETAIL

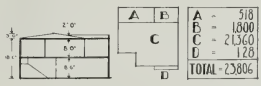


WEST ELEVATION



PLOT PLAN

B

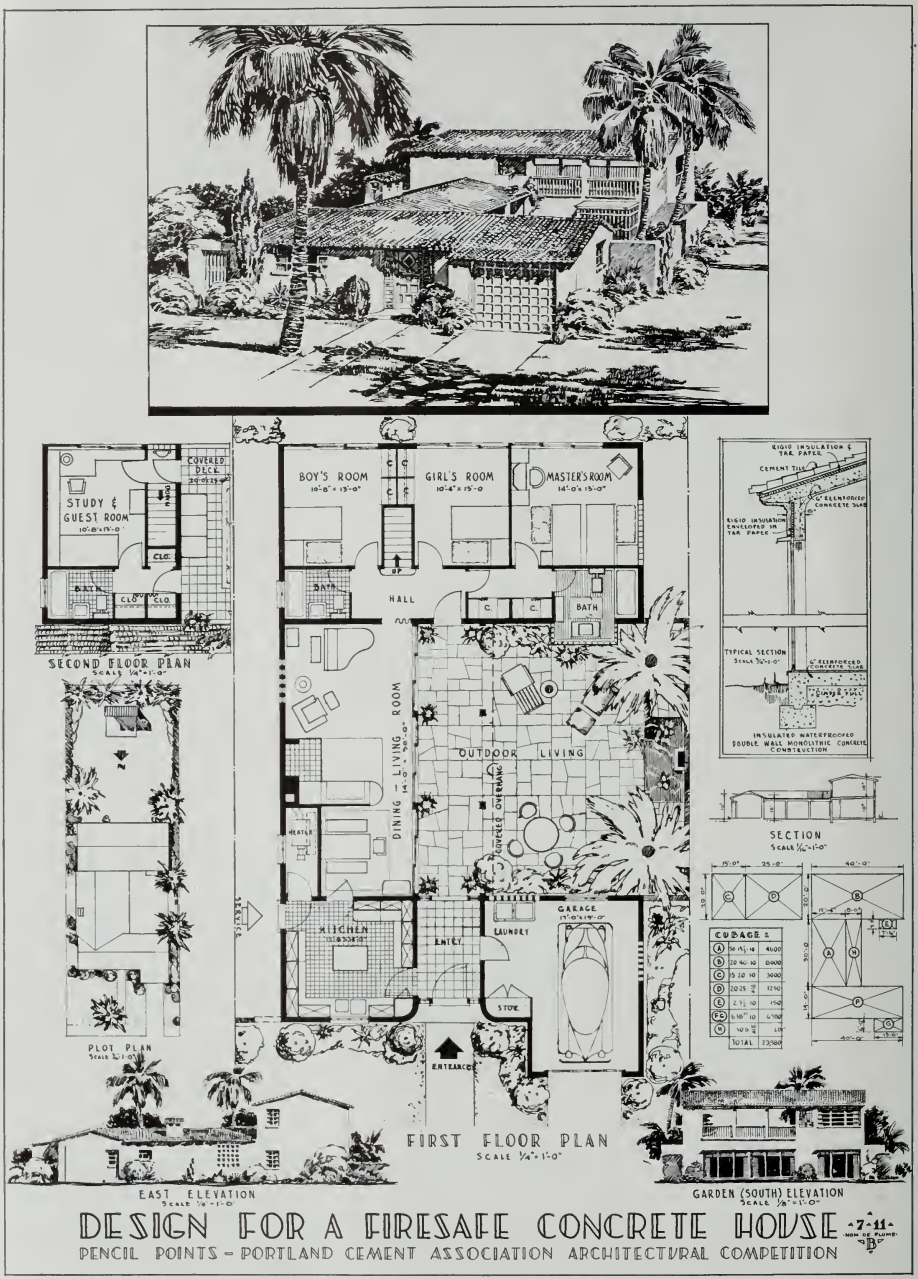


CUBAGE

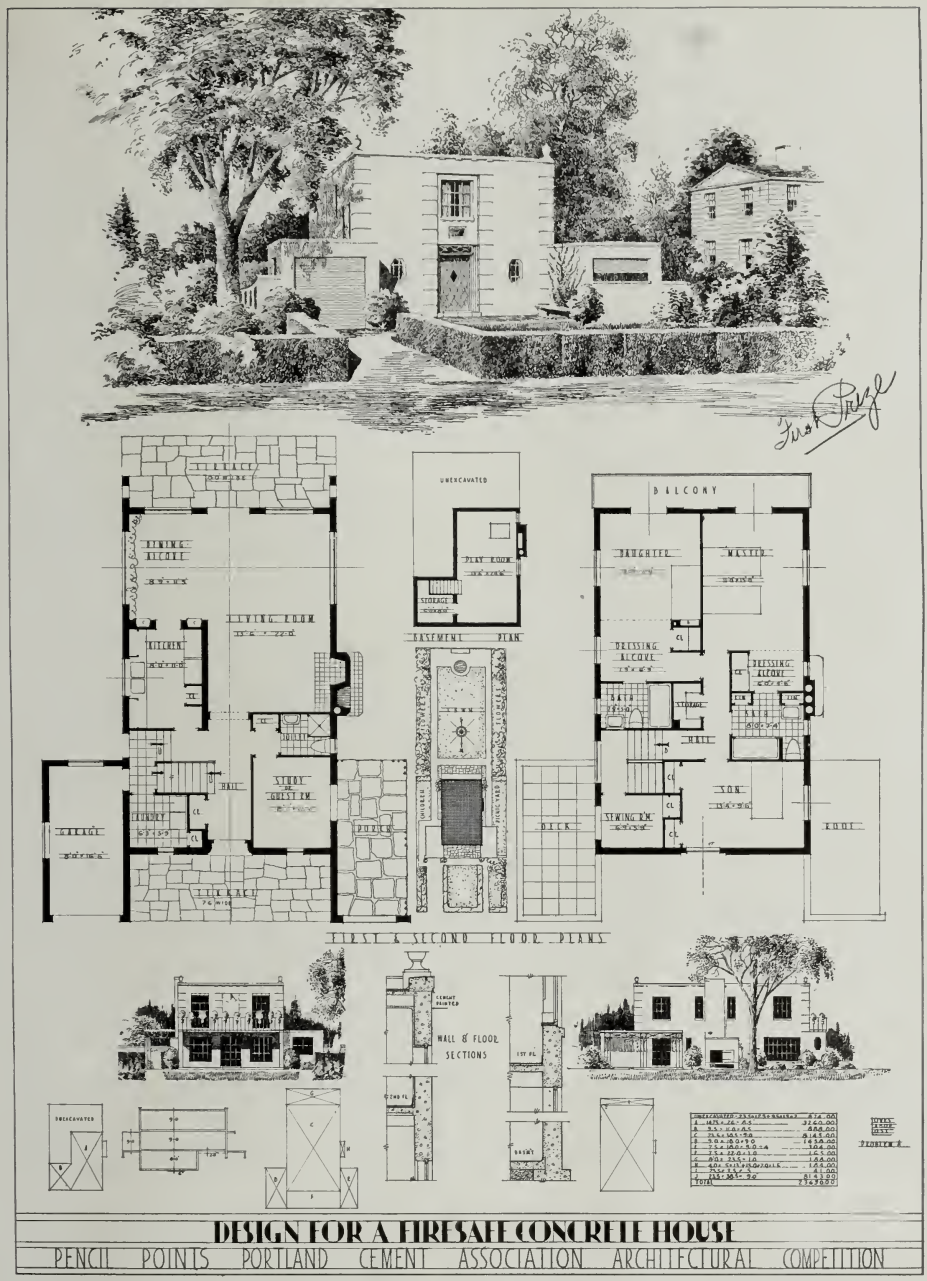
DESIGN FOR A FIRESAFE CONCRETE HOUSE

PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

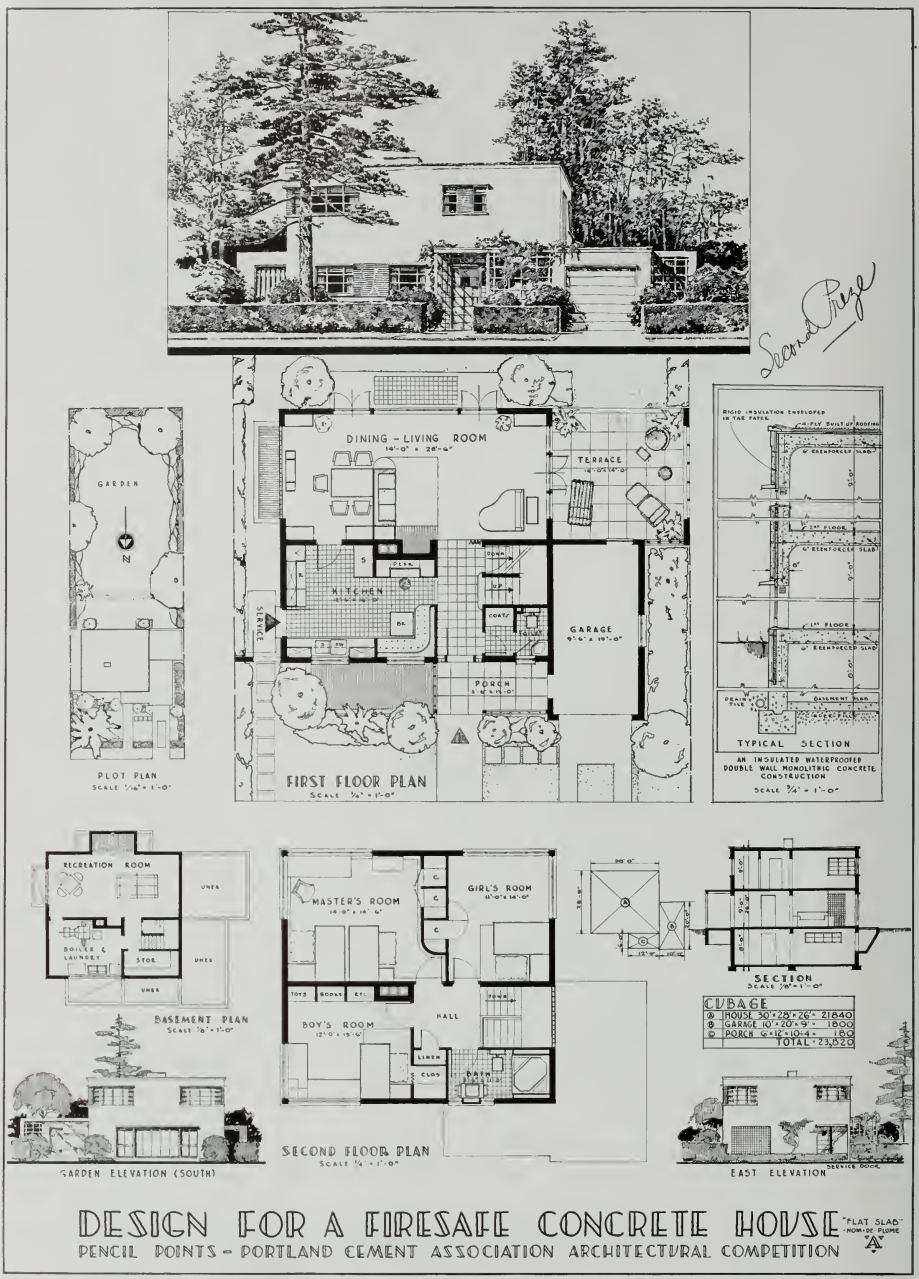
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Round Hill Road
Greenwich, Connecticut



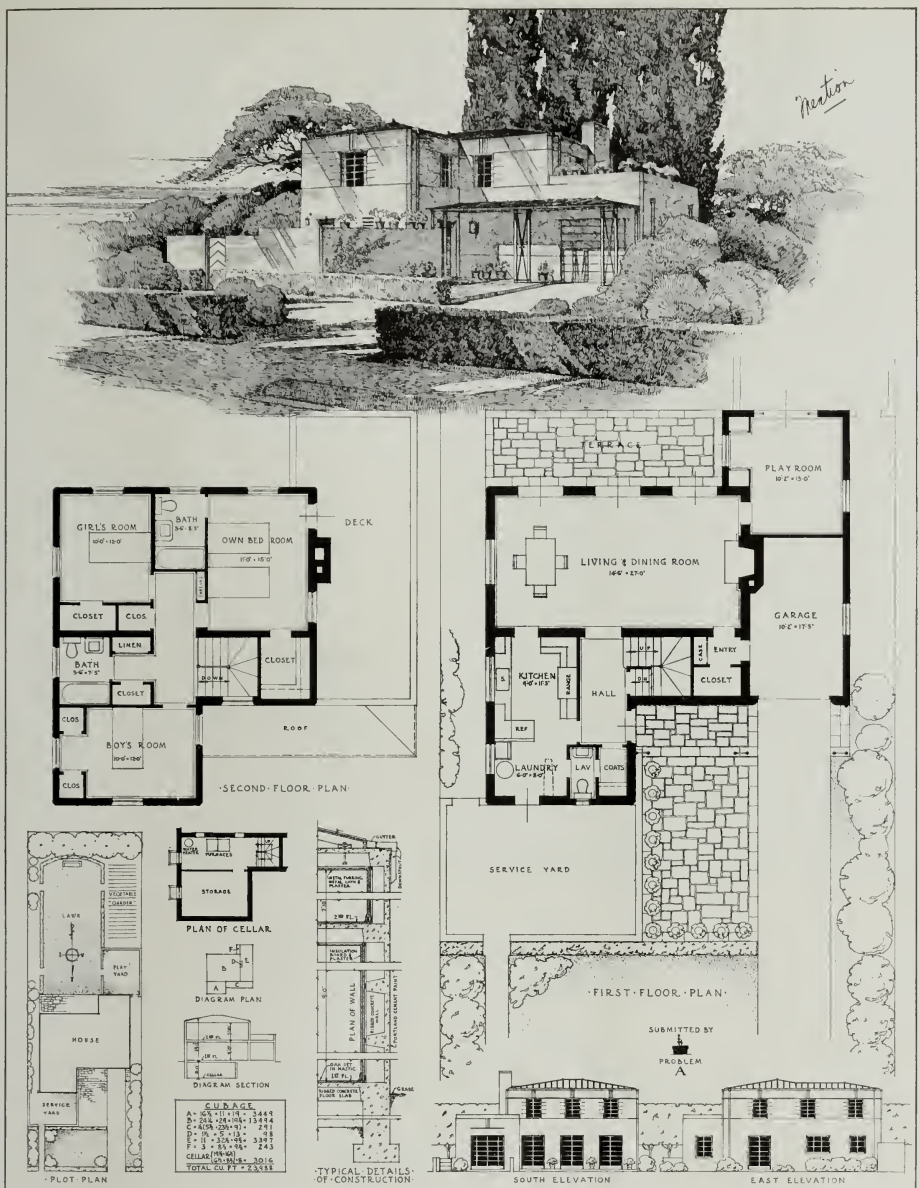
George D. Conner and Robert S. Loney
429 Peabody Street
Washington, D. C.



Walter J. Thies
3135 North Main Street
Dayton, Ohio



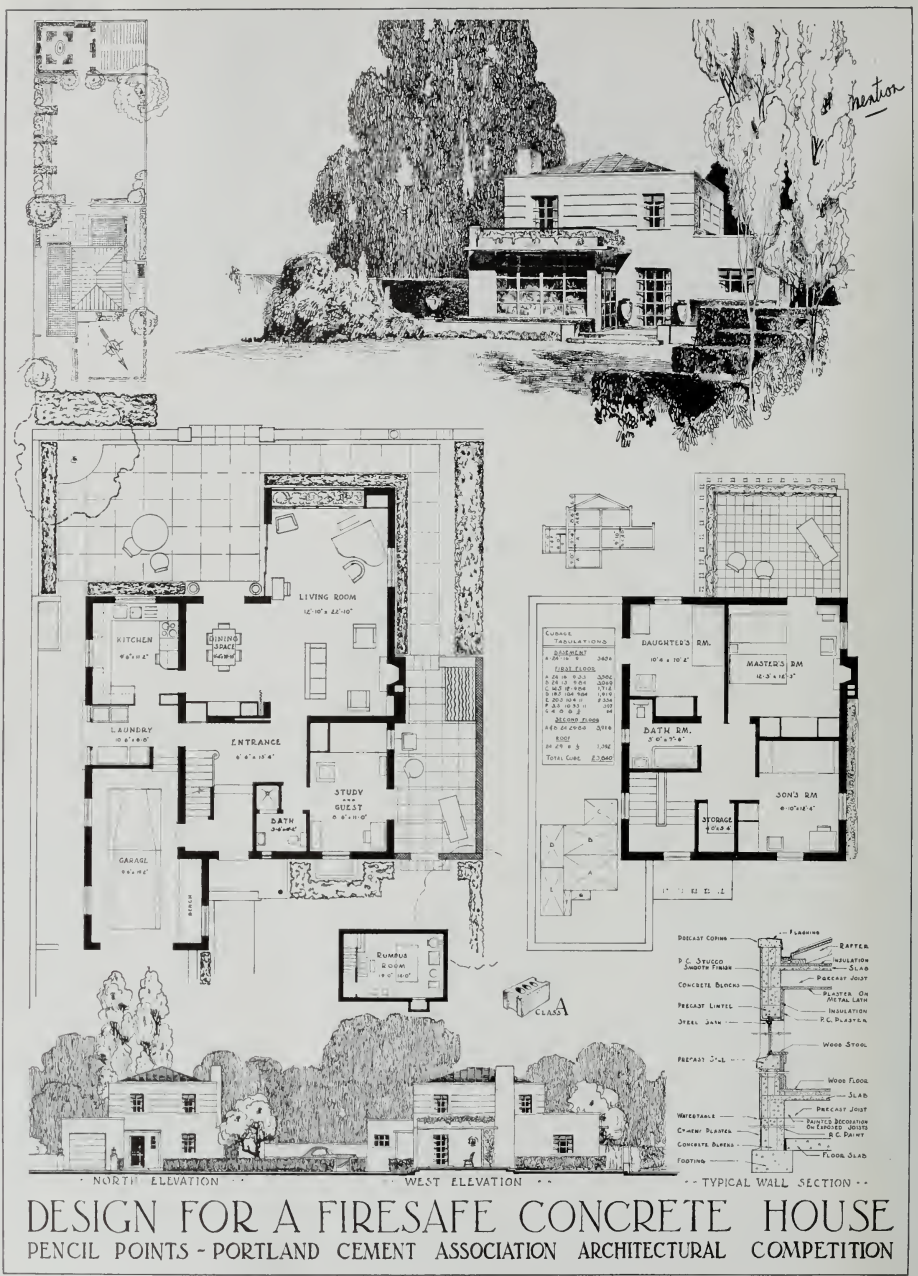
George D. Conner and Robert S. Loney
429 Peabody Street
Washington, D. C.



DESIGN FOR A FIRESAFE CONCRETE HOUSE

PENCIL POINTS - PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Malcolm P. Cameron and Howard A. Topp
Architects Building
Los Angeles, California



DESIGN FOR A FIRESAFE CONCRETE HOUSE

PENCIL POINTS - PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Elmer Manson and Charles V. Northrup
34 McClusky Avenue
Massena, New York

THE INTERIOR DECORATOR

A DEFINITION

By BEN DAVIS, A.I.D.



A house designed with an eye to the furnishing, makes for proportions that are pleasing and right. A view of the living room showing the fresco as a center of interest over the fireplace. Texture interest is provided by hand woven draperies in tones of natural linen blended with ochre and tete de negre. Chrome and aluminum create accents in this room that speaks of comfort and good living.

"A DECORATOR is one who by training and experience is qualified to plan, design, and execute interiors and their furnishings, and to supervise the various arts and crafts essential to their completion." Issued by the American Institute of Decorators.

Interior Decoration is a popular theme song today. Beautiful books and periodicals are published on the subject. Every magazine catering to the home conducts a section devoted to it. There is not a department or furniture store in the country without space purporting to be "The Interior Decorating Department". Little shops and studios display alluring signs: "Interior Decoration. Estimates Cheerfully Given". The country seems well overrun with these people acting as glorified salesmen of good taste in merchandise. A bewildered public surveys the scene and wonders if Interior Decoration has not become a racket.

And well they might wonder! And well the business might be so judged if looked at from these evidences only. But the A. I. D. with its 479 members throughout the country, 69 in California alone, has in the above definition set a standard and a code of ethics which is the only guarantee for competency today. This competency demands "training and experience", ability to "plan, design and execute interiors and their furnishings", and to supervise the "various arts and crafts essential to their completion".

Training indicates the gathering of knowledge in the history and analysis of the arts and crafts now incorporated in the one title: "Interior Decoration", rugs, furniture, wall treatment, fabrics, painting, sculpture, glass, porcelain, and architecture as a whole.

Experience can only be interpreted as graduation from amateur experimentation. According to the by-laws of the A. I. D. a person must have at least five years of apprenticeship, to acquaint himself thoroughly with the nature of materials and methods of construction, to know how a chair should be built, and to know how a fabric should be woven to serve properly its purpose.

Plan implies to the decorator the analysis of the needs of his client, and coordination of these needs with the artistic impulses that will make for a pleasant home. To plan intelligently he must know the size of the family, whether it includes lively youngsters, or only mature residents. Is the house to be gay or dignified? Will there be formal entertaining, or will the guests be made up of small intimate groups, or both? Does the client have a hobby for collecting rare objets d' art, or does he prefer the out of doors and trophys of the field and stream? Are the bedrooms to have double beds or twin size, wall to wall floor covering or rugs? Will the house be taken care of by one or two servants, or will there be any help at all? Do the windows look out into a beautiful view or a city street? Will the client be able to spend a large sum of money, or must the budget be spread thinly over a great surface? All of these things and many more are considered by the decorator



Hobbies come into the open today and are made part of the decoration of a room. This library corner of the living room provides space for the book collector with a desk especially designed for the purpose, made of macassar ebony and striped elm with aluminum inlay. The floor of polished light maple is covered in places with rugs of persimmon. The furniture carries the rug color with touches of red, grey and tan. Bedrooms forsake their beribboned past and take on an air of smart sophistication. From this glimpse of the dressing table in a master bedroom we are reminded of the compactness of a ship's cabin. Cabinets reach from floor to ceiling, specially designed for each item of wardrobe. The blue of the carpet walks up one wall and adds to the effect of spaciousness. Elsewhere in the room shades of rust complete the scheme. The dressing table, a vision of beauty itself is rare Indian vermillion wood, combined with plate glass and chrome.

when "planning" with his client.

Design ability is the most important requisite to the decorator. To his client it most certainly is! Before decorators were known as such, rooms were assembled, not designed. They were made up of many units; the medallioned and bordered rug was one; the windows equipped with several pairs of curtains, over-drapes fringed, tasseled, tied back, and valanced was another; each side chair, arm chair, sofa or settee with its medallioned seat and back, guimped and framed was another; each door paneled, framed and pedimented was another—in fact each spot upon which the eye comes to rest must be one more unit of design. It took the terrible experiences of Nouveau Art, Moderne, and Modernistic with all its isms to teach us that no longer could we live happily in those assemblages of units of design. Today a room must be designed as one unit, the component parts of which depend one upon the other. The color and texture of floor, wall, ceiling, fabric, and wood must express the life, character, and functions of the people for whom it is designed.

Execute is the next word we find in this definition. In order to execute a "design" properly it is necessary to have had "experience" certainly, and in the "training" which is so vitally important to discrimination. How else could be recognized the difference between fine craftsmanship, design and mediocre work? The real decorator has facilities and skilled workmen to carry out the work at hand. Painters, plasterers, carpet layers, drapery sewers, furniture builders, finishers and upholsterers are at his beck and call to perform carefully and with pride the tasks at hand.

To *supervise* the various arts and crafts "incorporated" in Interior Decoration, requires one person trained and experienced in planning a complete unit of design. This one person must of necessity be sufficiently conversant with all the arts to guide the craftsmen competently to one professionally executed whole. This person can logically only be the professional decorator.

Interior Decoration as a distinct profession is a typically American institution. It had its beginnings at the turn of the century when wealthy Americans in search of culture made the "grand tour" to Europe. To their amazement they found their continental neighbors living in surroundings of charm and tradition inherited from their Renaissance and Baroque ancestors. Purchasing all the antiques in sight without thought of appropriateness they returned home to seek an architect that would assemble an archeological reconstruction of their dream house and give them a background that they felt their position in society demanded. Out of these crude beginnings the

(Continued on Page 52)

BOOKS

By EDWIN TURNBLADH

My ABC's

AT THE end of six months of 1936 I like to look back and recall some of the books I have especially enjoyed and which seemed to me to have honest worth. My list may likely tally with one you'd yourself compile—I flatter myself on my tastes.

I find that by omitting the letters Q, U, V, X, Y and Z I can, with difficulty, narrow my alphabetical list to a round 20 books. Not even a writer's name could begin with X, and I refuse to get into "Questions and Answers About Raising Goldfish." But read Arnold Zweig's, "Education Before Verdun," even though I don't include it in the list—or, rather, as I suppose you ought and will, just because I don't include it.

A—"The American Language," by H. L. Mencken. I've praised this book so profusely before that if I did so again I'd probably be suspected of being one of Mencken's relatives.

B—Beach, Joseph Warren, "The Concept of Nature in 19th Century English Poetry." Some years ago, at the University of Minnesota, I "took" a course in 19th century English poetry from Professor Beach. As I remember, my assigned parking place in a popular, crowded class was near the back row—the A's sat in front, the Z's in the remote rear somewhere. The consequence was that the A's got "A's," and the Z's, far from the center of things, fell inevitably into the custom of a midafternoon siesta. The benefits in general health compensated, it was felt among we T's to Z's, for the devastating injury to our scholastic records. I am glad, however, of the chance now to acquire some of the stimulating knowledge which I missed in that class. No one in America is a greater student in the field of English poetry than Beach.

C—Clendening, Logan, "A Handbook to the Pickwick Papers." The brilliant literary physician who wrote, "The Human Body," now divides with you the pleasure of a delightful hobby. The same lively intellect makes this book vividly engrossing and historically authoritative. If some stodgy business men adopted a hobby like Clendening's, instead of golf, they could more successfully reduce the fat both on their tummies and under their baldpates.

D—Davis, Robert H., "The More I Admire Dogs." I'm a fall guy for books on dogs. I'm apt to buy one with the slightest coaxing, even from a salesman working his way through college. Davis' book is quite sentimental, but I can "take it."

E—"Economic History of Europe," by Herbert Heaton. Referring to Professor Beach's book, I could assuredly not fail to list this one by another of my former teachers at the University of Minnesota. Dr. Heaton, I shall never forget, charged economic history with a warmth and intellectual zest which made it thrillingly human, filled with human meaning. If you want one good book on the economic history of Europe, get this one. By the way, I sat in the middle in Dr. Heaton's class—on a technicality. I said my second initial was Z. I'd learned from experience.

F—"Finland," by Agnes Rothery. Fame comes in strange ways. Paavo Nurmi almost ran his legs off and didn't draw to Finland more than a small share of American travel trade. But now, since Finland is paying her war debt, Americans are becoming breathlessly curious to see so amazing a nation. And they're finding Finland pushing further forward in civilization than the rest of the world—and without horn tooting. Agnes Rothery's book is composed out of affection and understanding.

G—"Glimpses of Old Japan," by C. G. Holme. A beautiful book and, in ways, a sad one. Industrialized, Westernized Japan is forfeiting to making a living a grace she once held in the art of living. No one can note today the glory and loveliness of old Japan without some question about what the changes of the times are giving in its place.

H—"Humor of the Old Deep South," by Arthur P. Hudson. A fine work which could have been even more so. The humor which Hudson explores and quotes was some of the most genuine known, at any time, in American life. One regrets that Hudson's samples seem to have been selected without enough scope to give the deep and abiding impression. The end is reached with a feeling that something of the spirit is missing.

I—"Interpretations, 1933-35," by Walter Lippmann. A collection of Lippmann's editorial essays upon current history. Generally distinguished by lucid thinking and writing, they comprise valuable analyses, particularly, of the present apparent directions of American civilization. The essays have been chosen and edited by Allan Nevins, authority in American history, of Columbia University. Lippmann lost the faith of some readers in 1933 by a sudden reversal of judgment upon Franklin D. Roosevelt. But, at least, he gained others by a willingness to alter a previous opinion.

J—Jackson, Joseph Henry, "Mexican Interlude." Refuting the thesis that a book critic can't write a book, "Mexican Interlude" draws within itself, for keeps, the charm of travel days in Mexico, a country which, if you give half consent, will convert you into a poet. Jackson is literary editor of the San Francisco *Chronicle*.

K—Kirk, Grayson, "Philippine Independence." An honest review of the subject, an unhesitant dissection of the Congressional action which promises freedom for the Islands. An enlightening book on a matter upon which I, for one, was long in a fog. Grayson thinks the present freedom measure unwise, unless revised—extensively.

L—Lorenz, Adolf, "My Life and Work." The story of gifted hands that have brought smiles back into despairing faces. When were there miracles on earth, if not now? A simple, stirring narrative of immeasurably great accomplishments.

M—Marquis, Don, "Archy Does His Part." Not the best of Archy, but Don Marquis, nevertheless. Archy gets a bit too wrought up—and, heavens, with so many knotted up souls today, we've just got to have Archy the same as of old. With all my enjoyment of the Archy books, I think that Don Marquis most completely hit his stride—in philosophy, poetry, and humor—in "Chapters for the Orthodox," published a year ago.

N—Nash, Ogden, "A Bad Parent's Garden of Verse." Nash is undoubtedly one of America's prime practitioners of the fine art of nonsense verse. And Ted Cook, the newspaper columnist, comes close to the top. More terrific destruction of nonsense can be achieved, I expect, in a four-line nonsense rhyme than in a shelf of solemn indictments.

O—"Old John," by Mairan Cregan. One of those books supposedly published for children. I'd like to list a good many more of the "juveniles" I've enjoyed, like "Buttons" and "Sajo and the Beaver People." They're healthy and real.

P—"Propaganda and the News," by Will Irwin. The time has certainly arrived for some forceful, well placed kicks by the American public on the subject with which Will Irwin vigorously deals. He pictures the brighter past of American newspapers in sorry contrast to their present editorial degeneracy under the blight of propaganda. I know some newspapers in which it is nearly impossible to read an uncolored news story.

R—Richards, Laura E., "E.A.R." An appreciation of Edwin Arlington Robinson, whose passing removed from American poetry an element of high rationality and logic which cannot soon be replaced.

S—Santayana, George, "The Last Puritan." A book rich and mellow with one of the finest philosophical minds ever expressed in English prose.

T—Thompson, Edward, "Sir Walter Raleigh, Last of the Elizabethans." A scholarly book from the Yale University Press, based

(Continued on Page 52)

ROOFS for the Small House

Number 4 of

THE SMALL HOUSE SERIES

This is the fourth of a series on SMALL HOUSES. Previous articles featured Making the Small House More Spacious, Kitchens and Windows. Forthcoming articles will feature Floors, Heating, Bathrooms, and Common Errors in Estimating the Cost of the Small House.



Here is a simple early California ranch house type of home designed by architect Eugene Weston, Jr. A pyramid type of low-pitch wood shingle roof is particularly appropriate for this style of house.



Here is a two-story English type house with steep roof. Built of wood frame and finished with cement stucco, the roof is covered with asbestos cement shingles.

IT may be taken as axiomatic that the smaller the house, the more dominant is the roof. From the standpoint of appearance the selection of pitch, material and eaves can either make or break the small house. Our prejudices for or against the steeply pitched, low pitched, or flat roof can be traced to the precedents with which we are most familiar, for most of us have not reached the point of doing our own thinking. So, it may not be out of line to survey hastily the cottage roofs of other countries.

The small house roofs of England have, in all probability, influenced us more than those of any other country. In that country the roof material is tile, slate and stone, shingles, and thatch, and they are nearly all quite steep, frequently considerably exceeding a quarter pitch. This matter of pitch is not so well understood by the layman as it might be.

Pitch

The pitch of the English small house roof is not entirely determined by the necessity of running the rainfall off quickly. The Englishman likes an attic. When he gets one it is only a short time before he converts part of it into an upstairs bedroom. This calls for dormer windows which are more or less expensive, but they do give light and air to the attic room. Most of the rooms thus created would not be considered adequate sleeping quarters by the average American, but the Englishman is not so fussy. So, if you will not put up with a sort of compromise between an attic and a sleeping room, why pitch the room more steeply than is necessary? A small house with a lot of roof over it often looks like Willie with his papa's hat on, unless you break it up with dormer windows, and those run up your costs.

Flat Roofs

On the other hand it is very difficult to make a small, one story house look well with a flat roof. Nearly always the studies wind up in a sort of Frank Lloyd Wright type of house, with an eighteen or twenty-four inch horizontal cornice running around the structure about two feet below the top of the parapet wall. Mr. Wright seems to have been the first man to work out a type of design that makes the flat-roofed small house develop any charm. In Germany the Wright motif has been employed on houses from three rooms up to twenty with considerable success, but in the United States the prejudice against the flat roof is still very strong.

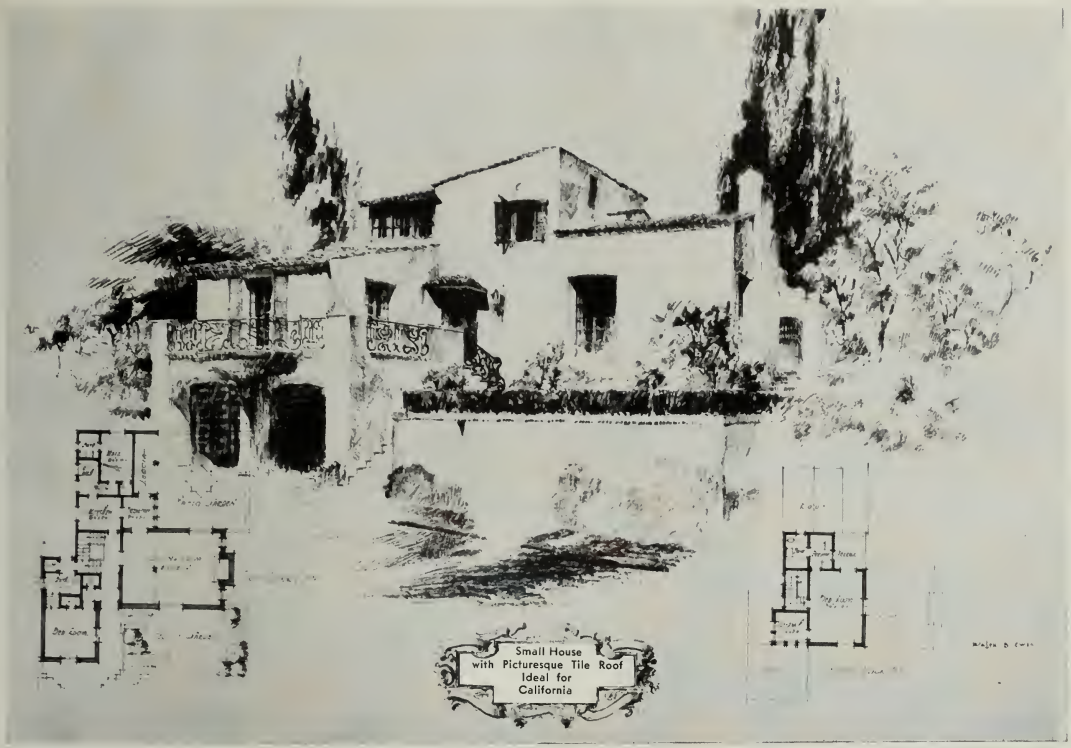
Tile and Slate Roofs

Unquestionably the tile and slate roofs are the more beautiful and enduring. In Tewkesbury, Norfolk, Essex and Kent they are extensively employed. But remember that the charm of those roofs in England is largely the result of dormers in the steep roofs.

Do not make the mistake of thinking that the tile roof must have a steep pitch because it is tile. There are curved tiles, flat tiles and interlocking tiles on our market than can be laid safely on a roof with a pitch as low as three inches in twelve. In Bermuda, where they have a great deal more rain than they have in England, there are a number of houses with pitch as low as four in twelve, although about eight in twelve is prevalent. In Spain and Italy a pitch of three and one-half in twelve is quite common for tile roofs. In Normandy and Brittany the pitch is even steeper than it is in the small English house, which might be expected of the thrifty Frenchman who does not care whether there is much air or light in a sleeping room so long as he can use it at all.

Wood Roofs

Shingles and split shakes of cedar and redwood can be used on a roof of almost any pitch but unless they are laid with only a small proportion of their length to the weather there is danger of their being ripped off here and there in a strong wind. There is also the fire hazard to be considered, but the recent method of treating roofing woods with chromated zinc chloride under pressure has removed much of the fire hazard and all of the danger from termites.



A house that is neither modern nor old. It is so designed that it can be built either of steel, concrete or wood frame. In wood frame it is estimated to cost approximately $6,000.00. The roof is tile wired on, without strips. The exterior is three coat stucco on Steeltex. Interior plaster is hardwall, two coats. The window sash is steel. The floors are covered with linoleum with feature strips. A feature of the plan is the easy circulation, and the ease with which the breakfast room can be converted into a pass pantry at times when a large number of persons are either served in the dining room end of the living room or in the loggia and patio. Mark Daniels, A. I. A., architect.

Asbestos Shingles

On the market today are many asbestos composition shingles made in imitation wood and stone that do not run a fire or termite hazard nor do they need to be laid on such a steep pitch as wood because they are not easily torn off.

Composition Roofs

The flat roof is what is called a built-up roof. Contrary to the layman's belief, they are not all of the "tar and gravel" kind. The latest are built up with three or four layers of roofing paper mopped on to one another with hot tar and then covered with a troweled-on surface of emulsified asphaltic composition, such as bitumuls, which can be had in brown, dark red and green. All of these materials for finished roofs are applied to a roof that has been sheathed with inch lumber and covered with roofing paper of a weight varying from fifteen pounds to forty pounds per hundred square feet. Obviously, the more enduring types need less roofing paper beneath them.

Eaves

Walls that come straight up and show no overhang at the eaves have not proven very popular. Those that do not show rafter ends giving considerable overhang, develop a cornice of some sort that carries a gutter and gives the small house at least some lines of trim. The metal work is increased slightly but the results are better. All flashing, gutters and down spouts should be of copper if the cost is not prohibitive. If that runs the price out of reach, only heavily galvanized iron should be used.

Concrete Roofs

In the case of concrete roofs, discussed elsewhere in this issue, the only problem is that of a waterproof membrane to prevent moisture absorption and sweating. All flat roofs should have a pitch of one-quarter of an inch to the foot to insure quick drainage to the down-spout. Copper and sheet metal roofs have not come down to the class of the small house, although it is reasonable to expect some form of metal roofing to appear on the market soon that can be used within the small house bracket.

Resumé

In resumé, let me say that the primary problem in the design of the small house is the selection of the form of the roof. A flat roof is the least expensive but it is also by far the more difficult to handle insofar as design is concerned. If your purse will allow nothing else, pay every possible attention to the balance of masses and in the detail of cornice and parapet wall trim. You may also find that a combination of a small portion of pitched roof with flat roofs on other portions may be your solution. Don't be afraid to lower the pitch of a tile roof if that is what your design seems to call for. There is a lot of waste space in a steep roof and the whole design may look top heavy if you don't introduce dormers. Here again a combination of flat and pitched roofs may be the solution. If you decide upon wood shingles be sure that they are anti-termite treated with a chemical that does not weaken the wood and that makes them fire resistant. In every case see that there is a good foundation of roofing paper under the finished roof.

MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region.

Abbreviations used are:

H—Hardy H-H—Half-hardy T—Tender
E—Evergreen D—Deciduous A—Annual
P—Perennial B—Blooming second season from seed

SHRUBS—July

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Abelia floribunda (Mexican Abelia)	H. E.	6′	reddish purple	sun	garden	Cuttings of half-ripe or hard wood.	Of drooping habit.
Cuphea blavea (Red, white and blue Flower)	H.-H.E.	2′	red, white and blue	part shade	moist garden	Cuttings of new growth, heels best.	Prune as needed.
Helianthemum lasianthum (Portuguese Sun Rose)	H. E.	3′	yellow with purple blotch	sun	garden	Divisions; greenwood cuttings; seeds.	Of spreading habit and needs little water.
Caesalpinia Gilliesii (Bird of Paradise)	H. E.	5′	yellow with showy red stamens	sun	any, but sandy is best	Seeds soaked in hot water.	Endures extremes of heat and cold. Drought resistant.
Malvaviscus arboreus (Turk's Cap)	H.-H.E.	to 10′	scarlet	sun or part shade	garden	Cuttings half-ripe wood; seed.	Of spreading habit. Prune to restrain.
Solanum Rantonnetii	H.-H.E. scandent	6′	violet blue	full sun	warm with good drainage	Soft-wood cuttings in spring or half-ripe wood in fall. Roots easily.	Is almost an ever bloomer and fine for banks and against warm walls. Vivid color with streptosolen.
Leonotis leonurus (Lion's Ear or Lion's Tail)	H.-H.P. upright	5′	orange-red	sun	garden	Seed in warm weather; soft wood cuttings in early spring.	Prune severely in winter. Water moderately.

FLOWERS—July

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Echinops Ritro (Globe Thistle)	H. P.	3′	dark blue	sun or some shade	good garden	Seed in spring for bloom following summer; divisions in fall.	Interesting in the border.
Lilium tigrinum (Tiger Lily)	Bulb	6′	apricot orange red	part shade	deep rich	Division of offsets in early fall.	Remove the seed pods. Do not disturb the roots.
Penstemon hybrids	H. P.	3′	white, rose, lavender, pink, red, violet	sun	light, well drained	Strike cuttings any time.	Cut back and fertilize for successive bloom. Leave 1′ stems until new growth appears.
Phlox decussata (hort.) (Hardy Garden Phlox) Named varieties	H. P.	3′	white, pink, salmon, red, lavender	light shade	rich with plenty of water	Divide clumps in late fall or early spring every 3 or 4 years; side shoots.	Do not cultivate to disturb surface roots.
Platycodon grandiflora Mariesii	H. P.	2′	white, dark blue	full shade or sun	sandy loam, well drained	Seed two years before bloom is valuable.	Likes moisture.
Rudbeckia speciosa (R. Newmani) (Coneflower)	H. P.	2′	golden yellow	sun	light garden	Divide clumps in fall or early spring; seeds.	Blooms from June to October.
Salpiglossis (Butterfly Flower)	H. A.	2½′	blues, violet, bronze, yellows	sun	light rich	Seed in April.	
Salvia farinacea— Blue Bedder, improved type	H. P.	3′	dark blue with purple stems	sun	light well-drained	Cuttings any time.	Keep on dry side.
Tagetes tenuifolia, var. pumila (Dwarf Marigold)	H. A.	10″	yellow, orange, bronze	sun	light garden	Seed in April.	Compact growth, good for front of border.
Thalictrum dipterocarpum and named varieties (Meadow-Rue)	H. P.	3′	lavender, mauve, yellow	part sun	good garden, well drained	Seed in late spring for bloom second summer; divisions in early spring.	Dormant 3 to 4 months.
Garden Verbena— Named varieties	H. P.	6″	white, pink, carmine, lavender blue	full sun	light, not too rich	Layering, or cuttings any time.	Satisfactory for sunny parkings.
Zinnia Types; as Mexicana Perfection	H. A.	1′–2½′	all but blue	sun	light rich on moist side	Seed in March, set plants in April and May.	Dwarf varieties are charming.

VINES—July

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Anemopaegma Chamberlaynii (Bignonia Chamberlaynii)	H. P.	50′	yellow	sun	loamy	Seeds; cuttings; root sprouts.	Has foliage down to the ground better than Doxantha Unguis-cati.
Campsis chinensis (Bignonia grandiflora) (Chinese Trumpet Vine)	H. D.	30′	orange-scarlet	sun	garden	Seeds; hardwood cuttings in dormant period.	Has larger flowers than ordinary trumpet vine. Plant with evergreen background.
Mandevilla suaveolens (Chilean-Jasmine)	H. D.	50′	white	sun	garden, well drained	Seeds.	Should be grown with an evergreen vine. Blooms all summer and flowers are very fragrant.
Passiflora manicata (Passion-Flower)	H.-H.P.	25′	bright scarlet with black markings	sun	warm, sandy	Seeds.	Strong grower and free bloomer.
Solanum Gayanum	H. E.	20′	deep lavender	sun	garden	Softwood cuttings.	May be trained as a shrub.
Asparagus Cooperi	H. P.	10′		shade	garden	Divisions; seeds.	One of best for bouquets and does not need heavy pruning like A. plumosus.
Pandorea jasminoides (Tecoma jasminoides) (Bower Vine)	H. P.	25′	white with pink throat	sun or part shade	good garden	Cuttings.	Blooms all summer.
Cobaea scandens	T. P.	15′	light violet	sun	garden	Seeds planted edgewise in April or later.	Better grown as an annual.

TREES—July

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Brachychiton acerifolium (Sterculia acerifolia) (Flame Tree)	H.-H.D.	60′	bright scarlet	sun	garden	Seeds.	Handsome with green background as the tree has no leaves when in bloom.
Erythrina Crista-galli (Coral Tree)	T. D.	20′	crimson	sun	garden	Seed in fall, soaked in hot water.	Needs plenty of water and heavy pruning.
Hibiscus mutabilis (Cotton Rose)	T. D.	25′	pink	sun	garden	Semi-woody cuttings in early summer.	All-summer bloomer. Comes again from roots if frozen. Double flowering variety makes larger tree than single.
Jacaranda acutifolia (Jacaranda)	H.-H. D.	50′	blue	sun	well drained	Seeds.	Famous for color of flowers, which does not fade. Good street tree where frost is not severe.
Lyonothamnus floribundus asplenifolius (Catalina Ironwood)	H. E.	20′	white	sun	well drained	Is a shy seeder; difficult from cuttings; basal sprouts easier.	A native of California and named for a Los Angeles man.
Parkinsonia aculeata (Jerusalem Thorn)	H. E.	30′	yellow	sun	dry, sandy	Seeds soaked in boiling water.	Does not like much water.



Formal Garden
W. R. Dunsmore

Landscape Architect
Ralph D. Cornell

Weeds? . . . *No!*
A Formal Garden

A well planned formal garden, a lovely contrast, is always acceptable and enjoyable in any landscape. Pleasing results can easily be obtained by the correct use of especially trimmed formal shape plants, such as:

Italian Cypress
Boxwood square hedge (from 12 to 48 in. high)
Eugenia pyramids
Eugenia standards
Bay tree standards
Ficus microphylla standards
Green and variegated Ivy pyramids
Pittosporum undulatum standards

Have your landscape architect show you this stock.

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Venetian blinds in the beach home of Norman Chandler. Gordon B. Kaufmann, architect. Charles Ray Glass, interior decorator.

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THE AMATEUR BOTANIST



An interesting and colorful wall fountain in the patio on the estate of Colleen Moore in Bel Air. Landscaping by the Edward H. Rust Nurseries of Pasadena.

JUNE is no time to talk about wild flowers. Neither is it for delving into the varieties of hothouse plants. As a matter of fact it is too hot to talk or write about anything, but even a columnist has to earn his pay.

Under the caption AMATEUR BOTANIST I pulled a few things about flowers and trees, but that isn't Botany. Two letters have come in asking the date when this column will begin to discuss Botany. One of them actually implied that I couldn't, for some not exactly obscure reason readily inferred from the general tone of the letter.

Alright, let's talk Botany.

The greatest difficulty in trying to acquire sufficient knowledge of plant life to make gardening a pleasure is the problem of nomenclature. Personally I prefer the old fashioned names, the use of which enables me to cover up a scanty knowledge of Greek. But if one wants to be able to identify a flower, a certain amount of technical terminology is absolutely pre-requisite and it is just this very terminology that discourages so many plant lovers.

It will not do to think that the word Corolla is only the misspelling of a very good brand of cigar and let it go at that. In seeking to identify a flower one must know the names of the elements of that flower. Corolla is one of those and perhaps the most important to the amateur.

The Corolla is the circle of petals which surrounds the Stamens and is inside the circle of the Calyx. This sort of a definition is a good deal like telling a man that the pancreas is the organ that generates pancreatic acid. Telling a fellow that the Corolla surrounds the Stamens and is in turn surrounded by the Calyx doesn't do him a lot of good unless he knows what a Stamen is and that a Calyx is not related to Chlorox.

The Stamens are the male organs of a flower. Here again the matter of sex is of no assistance in botanical identification but Stamens are the funny little doodads in the center of many flowers. They have Pollen on them. Now I suppose I have got to tell you what Pollen is but I won't. The Calyx is the outer ring of parts that look like petals only they are not. The petals are elements of the Corolla. Now I have got you confused and I am all balled up myself.

Let's make this simple. Take a Canterbury bell. The lower and outer elements that look like petals, but are not, are Sepals that form the Calyx. The inner or tubular portion is the Corolla. Inside the Corolla are the Stamens. The devil of it all is that this arrangement of the floral elements is not consistent throughout all flowers. So, to dodge this difficulty the scientific botanists have devised a name for any sort of a floral envelope, whether the Calyx is present or not, and they call that the Perianth. You cannot catch these scientific botanists at all. They have an answer for everything.

Anyhow the first thing to learn is how to distinguish the Corolla, the Calyx, the Stamens and the Style and the Stigma. Now you are in for it because I had to introduce two new words—Style and Stigma. The Style is the more slender portion of the Pistil (there is another new word) which connects the Stigma with the Ovary. Oh, what's the use; you can't define any one of these darn botanical terms without introducing two new ones.

If petals, Sepals, Styles and Stigmas were always present in a flower in the same form, the problem of identification would be comparatively simple. But of course they are not. In one group of flowers the petals are united and form a sort of tube or trumpet. The Petunia is one of these, so is the Harebell and the flower of the potato plant. This large family of flowers having the petals united are called sympetalous flowers. Then there is another group in which the petals that form the Corolla are not symmetrical. The Sweet pea is an example. In this flower the largest petal is called the Standard. The two petals on either side are called the Wing petals. So, when you are looking into heavy tomes on Botany for a description that will fit some flower you will have to know, not only these few names, but a great many more. The best advice that a man can give to a plant lover is that he get "Johnson's Taxonomy of the Flowering Plants". And getting the book is not all; it really is important that you read it.



Your Guarantee of Concrete Quality

For builders of concrete homes, the recognized mark of highest quality in cement is the big square "M" of MONOLITH. Among the various types of MONOLITH CEMENT you will find precisely the one best suited for any special purpose:

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MONOLITH PLASTIC WATERPROOF CEMENT: Its great plasticity makes it pour more easily and set more compactly. Assures a concrete wall or stucco base of unusual strength and absolute waterproofness.

VELO CEMENT: When it is desirable to speed up construction by early hardening, specify Velo. A high grade cement that produces a 28-day concrete strength in 24 hours.

When conferring with your architect or contractor, mention MONOLITH CEMENT. You will find your selection promptly approved.

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215 West Seventh Street **Los Angeles**

THE ABC OF CONCRETE

How to build with concrete for beauty, firesafety and long years of home enjoyment at lowest cost.

No other material for home building has seen things "happen to it" so fast lately as concrete.

Architects are exploring anew the beauty possibilities afforded by its many textures and tints. Builders, lending agencies, insurance companies and prospective owners alike are eyeing concrete as a fundamental means of getting a better home for the money, be it cottage or mansion.

The trend toward more careful home planning and higher construction standards is reflected directly by a steady increase in the use of concrete. The percentage of new homes built with concrete in 1935 was the *highest ever.* Thousands of inquiries are now flooding in as a result of our national advertising—further evidence that concrete has arrived.

What IS a concrete home?

A modern concrete home is built with concrete walls and floors and a fire-safe roof.

Why more desirable?

The concrete home possesses a charm all its own. Concrete adapts itself to any architectural style.

The concrete home offers the priceless security of *real firesafety*—firesafety to a degree obtainable only when structural walls and floors are built *clear through* of a fireproof material.

The properly built concrete home has the important quality of *rigidity*—walls don't crack, floors don't sag, shake or squeak underfoot or become uneven. Windows and doors open and shut without jamming or sticking.

Termite-proof?

Yes! Concrete homes are safe from the attacks of these destructive insects that damage buildings to the tune of 40 million dollars annually.

Will people like concrete floors?

Again, yes! Concrete floors can now be built so economically that the ordinary small home can have these warm, dry, rigid floors—formerly used only in the finest hotels, apartments and mansions.

Concrete floors may be covered with hardwood, linoleum or carpeting, or simply marked in tile patterns, colored and waxed. A different treatment in every room if you wish.

How shall I build the walls?

CONCRETE MASONRY. Concrete ashlar masonry walls are rapidly gaining in popularity because of their distinctive appearance and economy. Patterns and treatments shown below.

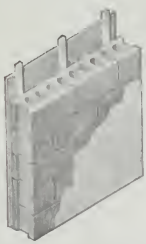
REINFORCED CONCRETE. Monolithic walls are molded in forms and given any desired finish—form marks frankly capitalized, or concrete smoothly formed and given bush hammering, brooming, acid washing, stucco dash coat, cement paint, or other treatment to provide the desired finish.

Pitched roofs should be fire protected. Colored concrete roofing tile or cement-asbestos shingles are recommended. Flat roofs with insulation are built according to any standard method of concrete construction.

What is the cost of concrete?

Surprisingly low! Recent developments have brought the cost of concrete well within that of any fire-proof type of construction and

CONCRETE MASONRY WALLS



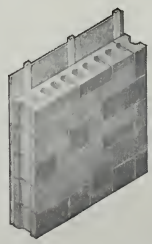
CONCRETE MASONRY

Laid with ordinary bond. Insulation furred out from interior face. Exterior given coating of portland cement paint or finished with portland cement stucco.



HOLLOW DOUBLE

Separate walls laid with varying types of bond. Insulation may be added in space between walls. Concrete ashlar masonry is obtainable in a wide range of warm tones.



RANDOM ASHLAR

Laid in a wide variety of patterns. Insulation may be applied direct or furred out from inside face of wall. May be coated with waterproof portland cement paint.

FOR Better Homes



"The Portland," model home built with concrete walls and floor and a firesafe roof. Designed and built by Homecrafters Service, Inc., at "Mayfair Acres," Greenburgh, near White Plains, N. Y. Says a Mayfair Acres executive, "I am more and more convinced that this type is far superior to other types of home construction."

very close to the price of non-firesafe construction.

Lower insurance rates, freedom from repair and maintenance bills and slower depreciation result in a saving equivalent to eliminating a "hidden mortgage" of hundreds of dollars. It *costs less per month to live in a firesafe concrete house.*

What concrete means to YOU

To *architects:* Concrete offers a virtually unexplored new medium of design.

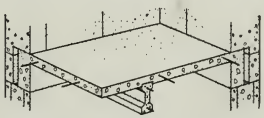
To *builders:* It is the "something new" home buyers are looking for—a cue for that new demonstration home!

To *realtors:* Concrete exemplifies the high construction standard and sound values on which you are building new business futures today.

To *finance agencies:* Here is the answer to the challenging problems of twenty-year mortgages—low depreciation, high resale value.

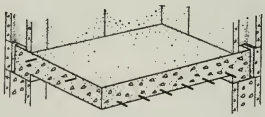
To *Mr. and Mrs. home buyer:* Concrete construction has advanced so fast that not all builders are "up" on the latest methods. But, in or near your community, are reliable builders and architects experienced in concrete. Ask any reliable local concrete man for information. By all means, before you build any type of home, have it estimated with firesafe concrete walls and floors.

TYPES OF CONCRETE FLOORS



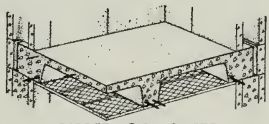
PRECAST CONCRETE JOISTS

Factory-made joists of reinforced concrete support a concrete slab in this type of firesafe floor construction. Joists may be covered or left exposed and painted to make attractive beamed ceiling.



SOLID SLAB CONCRETE

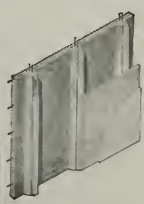
Reinforced slab of uniform thickness.



RIBBED CONCRETE

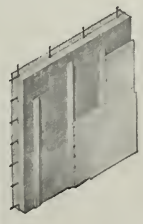
Ribs cast integrally with the slab.

REINFORCED CONCRETE WALLS



SOLID

Insulation applied to interior surface either over furring strips as illustrated, or direct. The exterior surface is the finished wall. (Walls sometimes built hollow-double with air space between.)



RIBBED

Rigid insulation is applied to the face of the ribs as a plaster base —or lath and plaster may be used with insulation placed between the ribs.

MAIL COUPON FOR FREE FACTS

PORTLAND CEMENT ASSOCIATION
Dept. 17-9, 816 W. Fifth St.,
Los Angeles, Calif.

Please send facts on Concrete House design and construction. I am an

☐ Architect ☐ Builder ☐ Realtor
☐ Financial Agency ☐ Home Buyer

Name.....

Address.....

READY - MIXED CONCRETE

IS THE *Modern Way* TO BUILD A *Quality* CONCRETE HOME

DELIVERED BY A MIXER TRUCK READY FOR USE

Old-fashioned method of mixing concrete is a thing of the past

The modern way to bring out the architectural beauty, at the same time retain strength, rigidity, stability and structural unity Is the use of READY-MIXED CONCRETE. . . . Because all aggregates, cement and water are accurately weighed or measured to meet EXACT specifications. . . . The resultant concrete is uniform—always smooth—always the same slump—always easy to work.

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Additional facts describing the advantages and scope of this money-saving service can be had by writing or telephoning

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California concrete home constructed with our mortarless interlocking hollow blocks

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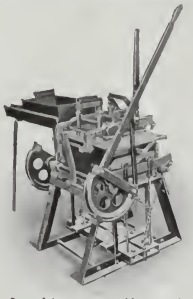
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Our walls contain vertical reinforced inside columns size 3½" x 5½", spaced 16" on center. Meets engineering requirements.

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Powerful press machine used in manufacture of mortarless building blocks.

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James Briscoe, President

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The Popular House of TOMORROW

will cost between $5,000 & $8,500

The designs of fifteen CONCRETE HOUSES presented in this magazine come within this classification.

It will be found that the total cubic foot area of these houses ranges between 22,000 and 24,000 feet. Based on actual construction costs in California the houses can be built for from $6,500 to $8,500. The determining factor, however, will depend upon the completeness of the specifications, the quality of finishing materials and equipment.

To help prevent costly experimenting, we have prepared a list of individuals and firms experienced in concrete construction. Any of them will be glad to send you descriptive literature, answer your questions and discuss the use of their products in the construction of your home.

Portland Cement Association, Architects Building, Los Angeles
564 Market Street, San Francisco

Pacific Portland Cement Co., 111 Sutter Street, San Francisco
633 E. Gage Ave., Los Angeles

The Gravelite Co., Inc., 111 Sutter Street, San Francisco

Santa Cruz Portland Cement Co., Crocker Bldg., San Francisco

Monolith Portland Cement Co., 215 W. 7th St., Los Angeles

Consolidated Rock Products Co., 2730 S. Alameda St., Los Angeles

Lithide Products Co., 3109 Venice Blvd., Los Angeles

California Stucco Co., 1840 East 25th St., Los Angeles

Coast Insulating Corp., 634 S. Western Ave., Los Angeles

Mortarless Tile Machine Co., Inc., 3328 San Fernando Road, Los Angeles

Armor Laboratories, Inc., 3350 San Fernando Road, Los Angeles

The Celotex Co., 816 W. 5th St., Los Angeles

McClarin and Taylor, 1438 East 18th Street, Los Angeles

CONCRETE CONTRACTORS

L. A. Cline, Inc., 3248 Long Beach Ave., Los Angeles

C. T. Stover, 116 Alexander St., Claremont

Smith Construction Co., 931 Catalina St., Laguna Beach

Van Evera Bailey, Box 1092, Palm Springs

George Herz & Co., P. O. Box 191, San Bernardino

Davis Company, Inc., 317 N. Avenue 21, Los Angeles

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California Stucco is a true Portland Cement finish applied with the trowel and becomes an integral part of the wall and NOT MERELY BRUSHED ON. When properly applied it is there for the life of the building. Mellows and becomes more beautiful with age and requires no refinishing. Almost unlimited colors and textures. Travertine, Caenstone and Limestone duplicated in color and texture.

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Earle C. Anthony Residence, Los Angeles
Maybeck and White, Architects
Mark Daniels, Landscape Architect

REINFORCED CONCRETE RESIDENCE
LILY POOL AND RETAINING WALLS

Distinctive Swimming Pools
Championship Tennis Courts
Landscape Concrete Work

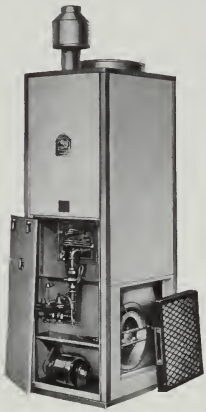
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Any Size Building Can Have



MODERN FORCED AIR HEAT!

Quiet, compact, efficient heating and ventilating unit supplies filtered air—warm in winter; cool in summer.

PACIFIC

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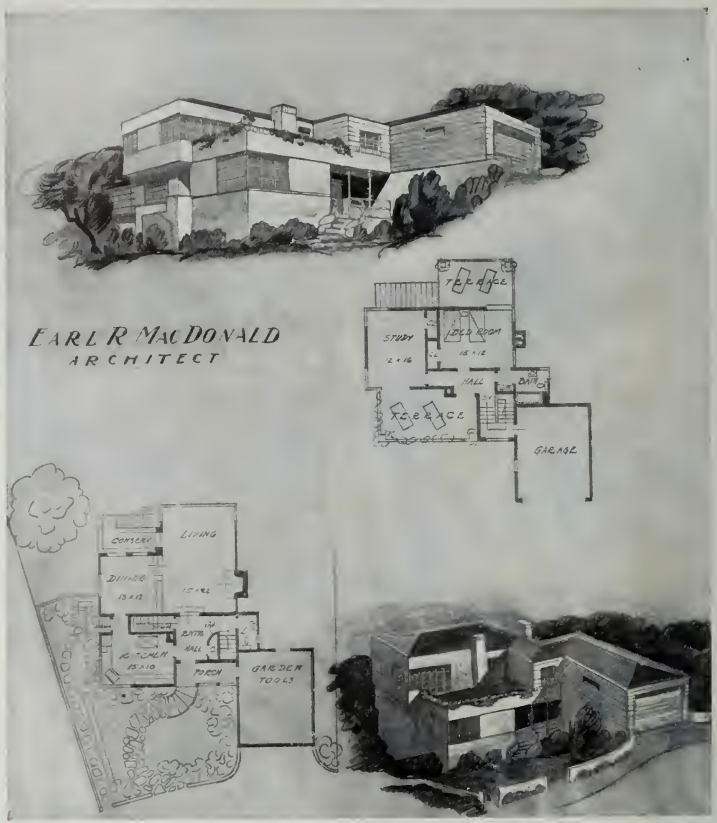
Model A-11

Easily installed in kitchen, closet or screened porch. NO BASEMENT REQUIRED. Automatic controls maintain constant, uniform temperature, guard against overheating, save fuel.

Write for catalog CA-7

PACIFIC GAS RADIATOR CO.
Huntington Park, Calif., U.S.A.

Pacific
GAS HEATING HEADQUARTERS



A $6,000 Modern House for a Hillside Lot

ON A hillside lot, sloping away from the street with an extended view to the rear, this house was designed to accommodate a client of simple tastes. The view and the desire for sunshine dictated the plan. Of necessity the garage has been incorporated with the house, midway between floors and opening on the stairway. It is conveniently situated in the front directly off the street, leaving the rear of the house private, secluded, free from any gasoline fumes and free for complete enjoyment of the garden.

All rooms except the dining room, open to the halls, giving the circulation necessary to modern living and allowing privacy to occupants of the various rooms. The living room has been dropped three steps, giving it additional ceiling height. The conservatory opening off the living room in turn opens into the garden.

Sunshine and outdoor living are essential parts of this plan especially on the second floor where spacious terraces are provided. While it is primarily a one-bedroom house, the study can very conveniently be turned into a second bedroom and even the terraces can be pressed into service when necessary.

Of frame construction the walls are stucco, relieved with wood siding, metal windows and railings. Style in the modern house which is apt to be monotonous is here dependent upon simplicity of proportion, line and color.

The Insured Mortgage Plan of the Federal Housing Administration permits building or buying homes and paying the entire construction cost in equal, small monthly amounts, just like paying rent. The estimated cost of the house shown here is $6,000.00. Assuming that the residence plot has an actual value of $1,500.00 and is free and clear of all encumbrances, it is possible to borrow under the F.H.A. $6,000.00 or 80% of the total value of house and lot. The monthly payment plan, with all charges figured according to the rates established by the regulations of the F.H.A. insured mortgage procedure, is as follows:

	10 yr.	15 yr.	20 yr.
Principal and Interest	$63.64	$47.45	$39.60
Mortgage Insurance Fee	2.50	2.50	2.50
Taxes and Assessments	12.50	12.50	12.50
Fire Insurance Premium	1.17	1.17	1.17
Service Charge	2.41	2.45	2.47
Total	$82.22	$66.07	$58 24



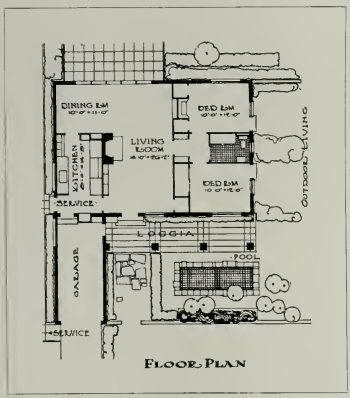
A Firesafe Modern Concrete Home

HOW much will it cost me? That is the first question asked by practically every home builder who contemplates building a concrete house.

This modern concrete home was built on the Texas Centennial Exposition grounds by the Austin office of the Portland Cement Association. This design by Bubi Jessen, architect, won the first prize of $1,000 in the competition sponsored last fall by the Association for concrete house designs suitable for Texas, not exceeding $4,500 in cost.

Under the Federal Housing Plan the cost of this house can be paid in monthly installments as follows:

	10 yr.	15 yr.	20 yr.
Principal and Interest	$47.73	$35.58	$29.70
Mortgage Insurance Fee	1.88	1.88	1.88
Taxes and Assessments	9.42	9.42	9.42
Fire Insurance Premium	.88	.88	.88
Service Charge	1.81	1.84	1.85
Total	$61.72	$49.60	$43.73



FLOOR PLAN

Construction Data:

Total sq. ft. area of house — 1100.
Continuous reinforced concrete footings.
Exterior of 8″ hollow cast concrete block.
Precast sills and lintels.
Precast concrete floor joists supporting reinforced concrete slab.
Wood floor on screeds.
Tile floor in bath.
Interior partitions 4″ concrete blocks or metal lath and Portland Cement plaster.
Metal trim, steel sash.
Interior finish, Portland Cement plaster.
Exterior finish, Portland Cement stucco.



Join Us In Celebrating Our 25th Anniversary

The August, 1936, issue will be the 25th Anniversary of this magazine, which was first published in 1911 as the Pacific Coast Architect.

Architects whose work has been published or who have contributed articles during the life of the magazine will review the progress and change during the past twenty-five years.

The new San Francisco Federal Building designed by Architect Arthur Brown, Jr., will be illustrated.

Ralph C. Flewelling, A. I. A., will describe "Valley Crest," a new type of subdivision home development.

Floors, Number 5 of the Small House Series, will be especially valuable to all those planning to build.

Ask your newsdealer to reserve your copy of this number — or why not send $1.00 for the next five issues?

CALIFORNIA ARTS & ARCHITECTURE
2404 W. Seventh Street, Los Angeles
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ARCHITECTURAL POLYCHROMY

(Continued from Page 16)

error will be made in the handling of modern polychrome problems by a precise knowledge of at least one ancient style, and a familiarity with the other six. Conservatism in this matter is essential and will prevent the empirical use of color.

The Greeks solved the color problem in architecture at an early date and consistently adhered to the methods which they found most adequate. They were looking for perfection in procedure; their gift for judicially appraising esthetic value caused them to adhere to the tested method in cases where our love for experimentation would lead us to the tentative. Each detail was considered in connection with its ultimate treatment in color and qualities, in their buildings. This we attribute to the artistic intuition of the Greeks,—although in many cases it may have resulted from the use of unknown forms of critical analysis, directly or indirectly influenced by the presence of color. Architectural features were designed with the knowledge that to be effective the motif must lend itself to subdivision in such manner that colors could be properly grouped thereon. Proportional areas and ornamental values assume an additional importance when polychromy enters into the calculation, for color emphasis has the dangerous faculty of magnifying errors in artistic judgment.

Owing to the perishable nature of all pigment, only those examples of Greek architectural polychromy have survived which have been protected from disintegration by burial. When exposed to the air these colors have rapidly faded and only with the use of a few authentic archeological books which record the excavations of certain Greek buildings upon which traces of color were found, are we able to visualize the correct brilliance of their palette.

As a rule the more structural any certain portion of a building may be the more conservative its color, and the less structural or weight-carrying the more colorful and ornate; naturally this developed a wealth of color in pure ornament and the cornices and pediments of Greek temples were rich in such colors, as on the Temple at Aegina where the structure was rich ochre; the ornament or accents were carried through in a combination of black, terra cotta red, blue and white. The Temple of Athena on the Acropolis was an ochre structure with blue-black, blue and red ornament. The Erectheum on the Acropolis had capitols ornamented in gold, red and blue. The small palmetto types of ornament called acroteria on the Parthenon were of the same color; a small rosette of terra cotta in the museum at Olympia was colored in gold, red and white and so on; in the museum at Palermo are interesting remains of the Greek buildings built in Sicily during the Greek occupation of the Island, and all bear evidence of color.

Here and there through all the museums of Greece one is able to observe fragments of ornament and sculpture with its polychrome pigment remaining, although dimmed by the years. The sculpture of the Greek era was designed for color effect and I quote Lethaby on his description of the statue of Athena in the Parthenon. "In the interior were rows of columns on either side, supporting the roof, and in the farther half of the central space rose a colossal figure of Athena herself. This amazing statue, the masterpiece of Phidias, was formed of casings of gold and ivory over a wooden core; sparkling precious stones were set as eyes into the ivory face and tresses of wrought gold fell on the shoulders from under a superb helmet. The goddess stood with her left hand on the edge of her round shield, carrying on her extended right a winged figure of Victory. She was the protector of the city who bestowed victory on the Athenians. No light entered the temple save from the great door opposite the figure which must have been brightly illumined by many lamps suspended above it. With its blazing eyes, delicate curls of hair, ivory flesh, shining raiment and added adornment of jewelry and painted details, it went far beyond what we conceive as sculpture; it must have seemed a 'double' of the goddess herself, really dwelling in her temple."

The masonry of temples was covered by a thin coating of very fine plaster rubbed to a smooth face to take the painting and gilding. More than a hundred years ago Goethe observed that the temple of Agrigentum had "been covered with a thin coating which would please the eye and preserve the stone." Plastered temples were fully colored with washes and ornamentation. Marble temples were colored in part and picked out with gilding or illuminated as it were. The triglyphs were usually a bright blue, also the cornice blocks above; the spaces between the latter and the bands were full red; ceiling panels were usually blue, with gold stars, etc. The margins and mouldings had delicate little frets and honeysuckle patterns, in color and the figure sculpture was brightened with gilt bronze and painting.

Leon V. Solon has written a fine book on the theory of Greek polychromy and it is unfortunate that the other styles have not been covered as well and as intelligently, and as Mr. Solon says there are two ways in which color may be used architecturally; the purely decorative in one case; as a stimulus to emotion in the other. As March Phillips so clearly shows in his "Form and Color," it was from the East that the revelation came of the powers of color as a spiritual force through the emotions it engenders. After the union of Hellenic form and Oriental color in Syria, Alexandria and Anatolia, a method was developed that affected the use of color in Byzantine, Romanesque and Gothic art. Ralph Adams Cram says, "The purely decorative was the classical idea, whether it was the pigments of the Greeks or the opulent marbles, mosaics and gold of the Romans. Limited as were their materials, the Greeks used them with their invariable skill and intelligence, working out an exact system of rules continuing over into Medieval times and serving in such arts as stained glass, enamel and tapestry. It is probably impossible for the modern mind to appreciate the effect of a Doric temple gaudily decked with vivid colors in juxtapositions alien to our own taste, because the Greek mind had certain sense perceptions we have lost."

(Continued in August)

For A Beautiful Interior





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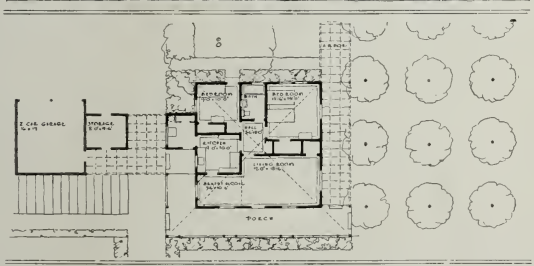
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NEW PRODUCTS AND PRACTICES

Copies of booklets or descriptive literature describing the products mentioned on these pages can be secured by sending a request to California Arts & Architecture. *Please give index number as well as name of manufacturer or product.*

108. Heaters and Heating Systems.

The Watrola heating and hot water system has met with acclaim and approval by such mediums of engineering authority as the American Gas Association, Dr. R. L. Daugherty of the California Institute of Technology, Cass L. Kennicott of Chicago and numerous others.

Foremost of the patented principles that make Watrola outstanding is its Dual Purpose Unit which heats the home and provides domestic hot water.

The average hot water heating system contains a minimum of thirty gallons of water requiring approximately 45,000 B.T.U.'s to raise this quantity to a temperature sufficient to heat a home. One and one half gallons of water are contained in the Watrola system requiring but 2,400 B.T.U.'s to arrive at the proper temperature for home heating, thus effecting an appreciable saving in cost of operation.

Instead of the normal steam delivery of 240 B.T.U.'s per square foot the Watrola heating system delivers up to 280 B.T.U.'s for each square foot of radiation. This factor alone reveals the efficiency in this system.

Instead of a lengthy wait to heat a large gallonage at each starting cycle Watrola performs this operation instantaneously. Instead of the usual sluggish thermal-syphon circulation Watrola's water content of one and one-half gallons speeds through a closed system of small copper tubing and delivers its heat to the rooms of a home through the medium of concealed copper convector radiation which is installed in the walls of the building.

The principles involved in the system prove to be both simple and sound and are applicable to water heating requirements in every climate whether it be for domestic hot water or to heat the home. It lends itself admirably to air-conditioning and may be so arranged that through the centralizing of convectors warm air may be emitted into each and every room. In summer these same convectors may be employed as cooling coils and through the air-conditioning system reduce the temperature of a home to that degree desired.

Other features are the lack of necessity for a basement, the saving of one flue together with the previously enumerated points of vantage.

In these days of engineering perfection where experimentation and development is being carried to the limit it would seem that Watrola in its present state has reached the ultimate of heating requirements, for speed of circulation, reduced cost of operation, clean heat and luxuriant domestic hot water instantly at one's command.



109. How to Use Metal Lath

Written for the layman, a free booklet detailing the uses of metal lath and plaster, both for new construction and modernizing, has just been published by the Metal Lath Manufacturers Association, 208 South La Salle Street, Chicago. The booklet has been prepared for consumer distribution. Technical terms and technical subjects have been avoided. One of the many advantages of metal lath, as explained in the publication, is its vital fireproof quality.

110. Dual Ventilation and Acoustics.

To meet the problem of both air conditioning and acoustically treating a room, a system has been devised by the C. F. Burgess Laboratories, Inc., of Chicago. The Acoustic Division of the Burgess Battery Company, Madison, Wisconsin, as a licensee, is marketing this new product under the name of Burgess Acousti-Vent.

The system comprises a perforated ceiling installed slightly below the normal ceiling level of the room. Between the perforated sheet and the room ceiling is a sound absorbing material. Between that and the ceiling is a plenum chamber into which air is introduced through ducts from the ventilating fan. Air flows imperceptibly and uniformly through the perforated ceiling into every part of the room, affording accurate temperature control. Due to the large ceiling area and the low air velocity at every point, the Burgess Acousti-Vent system makes possible a rapid change of heated or cooled air without drafts, a feat not possible when air is forced into a room at concentrated points.

The second major feature of the Burgess Acousti-Vent system is its high efficiency as a sound absorbent. Room noises, upon reaching the perforated metal ceiling, seep through the small perforations and encounter the resilient sound absorbing material placed behind the perforations. These sound waves are instantly absorbed.

Burgess Acousti-Vent is applicable to all air conditioning installations where the dual problem of ventilation and acoustic treatment must be solved.

111. Dress Up the Store Front

Putting up a good front is essential to the success of a modern store, and the Kawneer Company of Niles, Michigan, is prepared to cooperate with merchants on this subject. The new Kawneer catalog contains a wide variety of photographs showing effective rustless metal store fronts installed by the concern in cities throughout the world.

Modern metal alloys and finishes for aluminum, bronze, stainless steel, etc. are making the use of metal for store fronts more practical and desirable than ever before. The company furnishes rustless metal members for facing the entire front, or for use with other materials such as structural glass, glass brick, and stone.

The Kawneer Book of Store Fronts presents over 250 pictures illustrating attractive fronts in 17 different countries—a shoe store in Dusseldorf, a drug store in Amsterdam, an auto showroom in Paris, a confectionery store in Zurich, a department store in Stockholm, and various others. A number of photographs of American store fronts are shown.

The Kawneer Company maintains a branch at Berkeley, California.

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[] Lumber Preservatives
[] Painting for
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 [] Cement
 [] Stucco
[] Panelling
[] Plaster Board
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 [] Gas (Floor)
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[] Kitchen Fan Ventilator
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[] Mirrors
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[] Refuse Receptacles
[] Shower Bath Doors
[] Tiling (Bath) (Sinks) (Floor) (Wall) (Stairs)
[] Wall Covering
[] Wall Safes
[] Water Heaters
[] Water Softeners
[] Window Shades
[] Windows, Stained Glass

LAWN AND GARDEN EQUIPMENT

[] Landscaping
[] Lawn Sprinklers
[] Tennis Courts
[] Nursery Stock
[] Garden Art (Statuary)
[] Swimming Pools
[] Garden Furniture
[] Flagstone

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7-36

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TOMORROW

ON EVERY hand there is wide speculation as to what will be the cost bracket of the house most in demand TOMORROW. One answer is the $7,500.00 house that can be built for $4,500.00. But that has been the demand of those ambitious to build a home, for the past several centuries and it does not seem that that absurd demand will ever cease.

But to get down to brass tacks, let's examine some statistics. According to government and other investigators 33% of the population of the United States, on the basis of spending 25% of their annual income for shelter, can afford to build a house costing $4,800.00 or more. That includes about 9% in the high income class and about 8% in the $5,000.00 house bracket. As to the other 67% of the population of our country there is little or no hope of their getting a house built for them unless they want to take the chance of being bled into the poor house through paying for shelter.

This 33% is a very wide market when viewed from the standpoint of the manufacturer. While these people are only one-third of the population, their houses, according to the government's and Perdue's own investigation and reports, will cost one and one-half times as much as all the homes of the other two-thirds, assuming that said two-thirds were able to build within their own brackets. There is also this difference. The upper brackets will undoubtedly do a lot of actual building. The result of our investigation indicates that the popular house of TOMORROW will cost between $5,500.00 and $8,500.00 which is also within the realm of possibility, thank heaven.

BONUS MONEY

THERE are a great many prophecies floating around as to what the ex-soldiers will do with all that bonus money. The "prohis" say they will drink it up. The bankers say they will squander it on phoney jewelry. Everyone has a different opinion, as usual. But if you will make your own investigations you will find that a great many former service men have already prepared to borrow money for building.

POLITICIANS FORGET THERE IS A TOMORROW

THIS item of TOMORROW will be TODAY when you read it. Nevertheless the irrepressible urge to join the host of procrastinators has me by the editorial throat.

Last night I listened patiently through a half hour of Mr. Herbert Hoover's analysis of the New Deal. A subsequent half-hour of reconsideration of the burden of his song led me to more or less definite conclusions that Mr. Hoover was not exactly in favor of it.

Why must politicians, and those who deny the title while practising the art, always open their conclaves with generalities and accusations? Every now and then you will run across a person who would like to know what is going to be done. Not every man is burning with the desire to hear new phrases of derogation. Personally I like a little dirt, but from the depths of a generous and humane heart I urge the masters of pyrotechnics to give the people a little information.

THE BRIDGES

WHETHER you believe it or not there are two quite sizable bridges being built in San Francisco, or rather being built to San Francisco. Letters of inquiry have come to the editorial rooms of CALIFORNIA ARTS & ARCHITECTURE asking for definte information as to whether these much vaunted bridges are chimerical or actual. Some years ago a mid-western emigrant asked a conductor of a Southern Pacific train as it pulled out of Fresno to be sure to tell him when they came to the San Joaquin Valley because he had heard so much about it he did not want to miss it on this trip. A few days ago a relative of his, by territory, asked a bystander on the Oakland-San Francisco Ferry Boat as they passed the abutments of a main tower of the Bay bridge, "Where in hell's this bridge they are all talking about."

There are a great many persons who cannot see the forest on account of the trees but today you can, if you have permission, drive your motor car from Oakland to Yerba Buena, or Goat Island. TOMORROW, which means before the end of this year, you will be able to continue that journey to San Francisco. The question that is uppermost in the minds of a million and a quarter people is which way the majority of bridge travel will go. Some think it will be to San Francisco and others argue contrarily. This much the writer of the column can state definitely, it will either go to or from San Francisco, it positively cannot go side ways.

THE DRAMA IN SAN FRANCISCO

(Continued from Page 11)

answers came in an unbroken flow. Titles, names, figures, dates—it made absolutely no difference. In complete charge of the Project both in San Francisco and Oakland, everything that is done passes directly under her personal supervision. Her kindly consideration is a by-word with her directors, the casts and the office staffs. Miss Elson's record is an enviable one. Connected with the stage since she was six years old, she has directed for fifteen years in Chicago, New York and New Haven. Prior to accepting her present very important assignment, she was for seven years a prominent figure at Yale University where she taught and directed in the Department of Drama. These are but a few of the highlights that answer the question as to whether or not this youngest and biggest of theatrical ventures is in capable hands. Whilst the course is being charted by that kind of experience and human understanding, there is little fear that the ship will go on the rocks.

"Chalk-Dust," a play dealing with high-school politics, is at present playing to more than satisfactory business at the Columbia. By and large, the critics have dealt kindly with it, as they should, for the presentation itself is particularly good. We saw it and liked it. It is well cast and exceptionally well directed—another instance of the value of experience. The director—W. E. Watts was, if we remember rightly, for many years with the Boston Opera House. There has been something of an outcry in some quarters (and columns) anent the fact that the subject is ill-chosen. We were never aware of the fact that the stage was a respecter of persons or politics—it would seem to us that should the Federal Theater Project turn down a really good play for fear that it might offend some hypersensitive political faction, then would be the time for adverse criticism.

In the meantime, let us give credit where it is deserved—and it is our unqualified opinion that the Federal Theater Project and those connected with it are worthy of a great deal more credit than Mr. and Mrs. Public have yet realized. However, it has been our experience that Mr. and Mrs. Public are pretty darned shrewd and will, before very long, come to the realization that the Project is, as one very able writer expressed it, "Giving the theater back to America." Actually it goes further and deeper than that. The Federal Project is giving America a new type of theater—a theater that is creating a national standard by its encouragement of young, eager American playwrights, musicians, artists and their creative kind. As Fanny Hurst said in a recent radio broadcast, "If this is 'Boondoggling', then let us go on to bigger and better 'Boondoggling' and thank God for it."

EDITORIAL

(Continued from Page 2)

sculpture or painting. Let us stop all this nonsense about "I wouldn't have an interior decorator on the place. My wife can beat all of them put together." Interior decorating is a tough job, made tougher by the amateur "with a flair."

GARDENS, TOO

AND that goes for gardens, too. How many times have you heard someone say, "I just love flowers. You should see my garden. Things grow for me that won't grow for any landscape architect and I don't have any clashing colors. Designing gardens just seems to come natural to me."

Most of this class of genius plant cedars of Lebanon three feet away from the house wall, banana plants in the windy corners and Deodars in the center of pansy beds. The pansies look so cute in the shade.

DECORATORS NEWS

(Continued from Page 7)

positive assistance in the educational program of the American Institute of Decorators."

Motoring west Mrs. Highbie observed items of interior decoration. She said: "There are splendid exhibits in New York and the larger cities, but my greatest surprise was to see the progress made in cities far removed from the great centers. We are becoming conscious of our American heritage and our artists, architects and decorators are designing and decorating houses in a manner suited to our needs. This fact alone is indicative of the higher standard of good taste apparent everywhere in America. We are reverting to the vernacular in decoration and no where is it more typical than in the West. The East is much interested in our western type of decoration."

THE INTERIOR DECORATOR

(Continued from Page 34)

first "decorators" appear.

Some day, and not too far away, this will be demanded of the Interior Decorator and the public will then and not until then, be guaranteed that he who signs his name Decorator is a trained and experienced person who can qualify to plan, design, and execute interiors and their furnishings, and to supervise the various arts and crafts essential to their completion. As public confidence has grown in the American Institute of Architects, so will this confidence grow in the American Institute of Decorators.

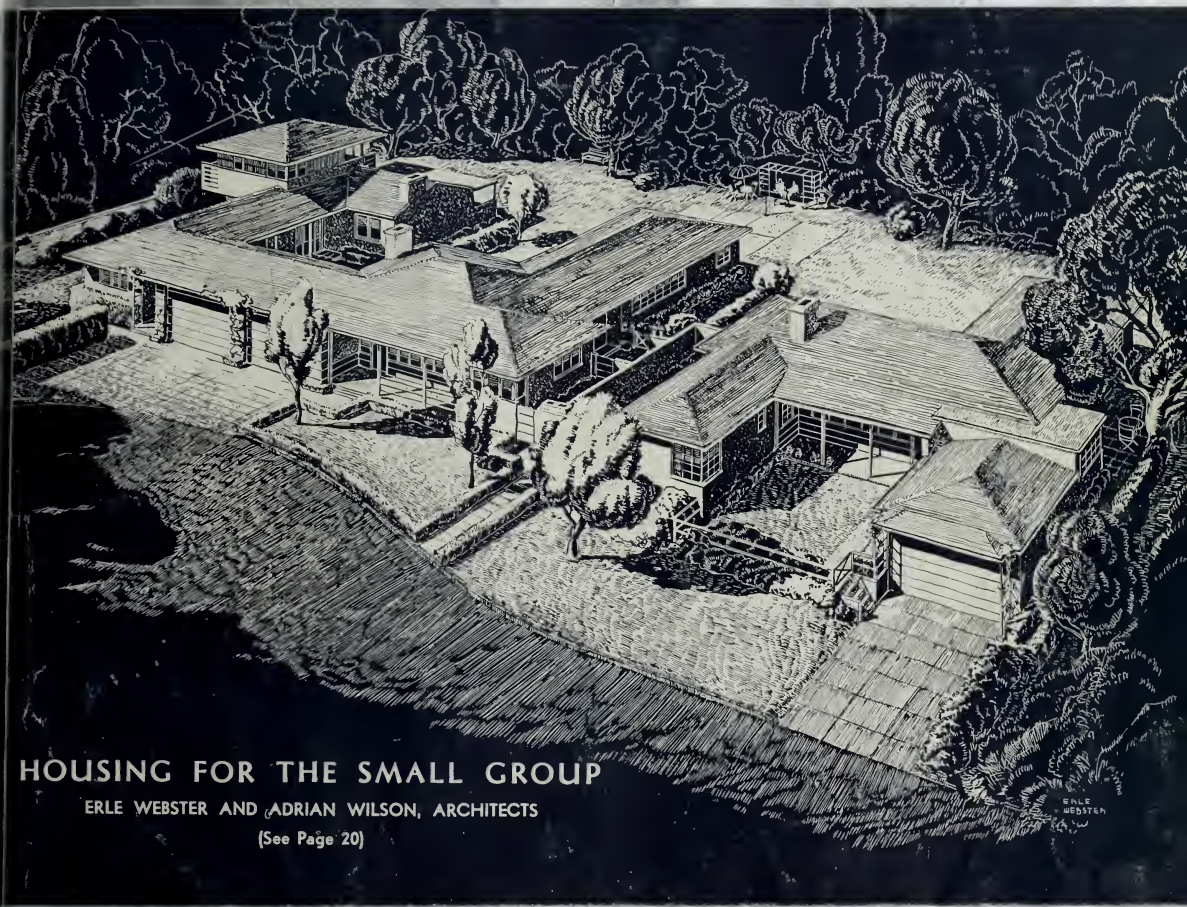
BOOKS

(Continued from Page 35)

on detailed research. Yet the pages move and live and show the times. If Raleigh was one of your school day heroes, you'll especially enjoy the biography, which is even more colorful, I am sure, than the famous cloak which Sir Walter laid across the mud puddle, at the feet of Elizabeth. Look for that story in Thompson's book.

W—"Who's Who: 1936." And in this category of my odd moments reading I could not forget the telephone directory, June 1936, the annual revised edition of a main text to American ethnology. The height of earthly fame, I find, is to have your name in "Who's Who" and not in the phone book. I don't care about making "Who's Who," but I wish I needed a private number. Then I'd know I'd really gotten somewhere.

CALIFORNIA ARTS & ARCHITECTURE



HOUSING FOR THE SMALL GROUP

ERLE WEBSTER AND ADRIAN WILSON, ARCHITECTS

(See Page 20)

AUGUST, 1936

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Residence of J. J. Hallenbeck, Requa Road, Piedmont, California
Noble Newsom & Archie T. Newsom, Architects

This residence is of a semi-formal French design, planned around a protected paved court, which faces the best sun of the day and leads out directly into a garden development of hedges, pergola and fountain.

The roof is of slate in varied colors of deep sea green, purples, and gray tans. Walls are of light buff stucco. A drive leads into a large paved auto court, which is really a second entrance to the house, with the reception hall extending through the entire plan to connect with the front door. This hall also opens onto the garden court.

The interiors follow the French period. There is a library paneled entirely of wood, a stair of wrought iron and brass, and a high ceiling living room finished in soft pastel shades of pale gray-green and putty. A children's social hall is in one wing and is much more informal in design, with a high cathedral ceiling of wood. It opens into a play yard with a small pool of filtered water.

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Editorial

ANNIVERSARY

FOR the past four years we have been old enough to vote and we are proud to come out with our twenty-fifth anniversary number. Of course, this is no great length of time as compared with some of the old institutions of the State, yet what boy was not boastful of his first pair of long pants? Twenty-five years are enough to span the history of San Francisco from exposition to exposition and to see the population of Los Angeles grow from three hundred and twenty thousand to nearly a million and a half. Shrewd men are predicting a growth of CALIFORNIA ARTS & ARCHITECTURE in popularity and circulation in about the same ratio.

GRAY HAIRS ON THE BUSINESS HEAD

THE accomplishment of growing old gracefully is not restricted to individuals. Many firms throughout the State have set an example. Before me lies a historical program in which appears such advertisements as the following:

"Nathan Dohrman Company established 1850," "D. Ghirardelli Company established 1852," "Goldberg Bowen and Company established 1850," "City of Paris established 1850," and here is one from the first of the gold rush days, "de Fremery and Company since 1849."

CALIFORNIA ARTS & ARCHITECTURE does not presume to be considered in the classification of these old firms, but we do lay claim to the right of consideration in the reputation for integrity and quality that they have established.

DEBTS OF GRATITUDE

MOST of us are all too familiar with the phrase "please remit", but cash is not all we owe to some of the grand old firms in California. A few banks and a larger number of business houses carry on their operations with a dignity, courtesy, and sometimes charity, that have contributed materially to placing California on the road to fame.

During the depression many aged ladies were forced into widowhood and poverty after years of opulence. One of these I knew. She was a lovely lady in her late seventies. Her husband, crushed with the loss of his entire fortune, dropped dead of heart failure. "The San Francisco Bank" had a mortgage on her home for a sum greater than the sum for which the home could be sold. There was nothing she could do but take a trip "over the hill".

But "The San Francisco Bank" would not permit this. She was allowed to live on in her home and, until she died a short while ago, from some mysterious source she received enough money to satisfy her small wants. That, dear reader, is one form of banking.

"S & G Gump Company" opened their doors under that name in 1865 as successors to Solomon Gump who had been carrying on for several years before that time. Since 1865 "S & G Gump Company" have opened stores in Honolulu, and Colorado, and are today about as well known throughout the civilized world as any store carrying objects of art. People come to their establishments in San Francisco from many corners of the world to see their collections of furniture, glassware, antiques, and above all, one of the greatest collections of jade in existence. To "S & G Gump Company" the citizens of the State of California owe a debt of gratitude for their three score years and ten, of ceaseless effort and determination to carry on a line of business that the world has come to know and that Californians are proud of.

There are many institutions in this State that fall in the same category, too many to go into detailed comment. Some of these are W. P. Fuller and Company, N. Clark & Sons, Shreve & Company, Gladding, McBean & Company, Bullock and Jones Company tailors, Sherman Clay and Company, Tay-Holbrook Incorporated, and the St. Francis Hotel.

Is it presumptuous on the part of CALIFORNIA ARTS & ARCHITECTURE that we should hope also to be included in the list of institutions whose struggle to maintain quality for the past twenty-five years entitles them to be listed amongst those who have earned the gratitude of the residents of California?

NOT WITHOUT HONOR

TESTIMONIALS to the truth of accepted adages are legion and perhaps this one is superfluous, but that "A prophet is not without honor save in his own country", is again shown by the action of the New York Fair Commission.

The American Institute of Decorators has received no recognition from the Exposition officials of this state. On the other hand Mr. Grover Whalen, head of the New York Fair Commission, through the Board of Design of the New York World Fair of 1939, has asked for the cooperation of the California members in the American Institute of Decorators in the preparation of plans for New York's Fair.

It is quite probable that our own Exposition officials have assumed that similar cooperation might be expected from California decorators, but it is significant that the New York Board of Design has specifically requested it.

HAPPINESS

THE lamp of philosophy can burn brightly enough to blind one to happiness. Someone of the forgotten past said "Happiness rides over the hills." If that is true California should be the land of happiness, which it truly is.

One way to miss happiness is to seek it with a microscope. A sure way to find it is through constructive and creative work. Never mind if you are working to improve conditions with which you are discontented. If you were never discontented with some condition you would not work to improve it. The work's the thing. When that work is constructive, happiness goes hand in hand with it, be that work over the hills or under them.

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CENTINELA DAYS at Inglewood open August 3 with an indoor bridge tournament, featuring hundreds of enthusiasts playing bridge along the tree-bordered streets. A dramatic pageant will mark the close of this community celebration.

BALBOA TOURNAMENT OF LIGHTS is presented Saturday evening, August 15, on Newport Bay, under the direction of Commodore Joseph A. Beek. Major trophies are offered in this illuminated water parade, as well as special prizes for all classes of entries. Special stress is placed on originality of design and striking color combinations.

OLD SPANISH DAYS live again in Santa Barbara, August 6-7-8, and the community recaptures the joy and gayety of its glamorous past. The Historic Parade, presenting picturesque marchers, floral floats depicting episodes of other days, superb horses, ox-drawn carretas, wine carts, pirates, Indians and troubadours, opens the fiesta, Thursday afternoon, August 6. The historical drama, Memorias de Santa Barbara, is given each evening of the celebration at the recently completed Santa Barbara County Bowl. The Ruiz-Botello entertainment marks the afternoon, August 7, in the sunken gardens of the County Court House. Each evening the talented Poole-Verhelle players sing fascinating old-world songs and portray the dances of Mexico and Spain in the gardens of the Court House. And each evening there is a fiesta play at the Lobero Theater at 8:30. August 8, two garden tours are offered, morning and afternoon at ten and at two.

SAN MATEO COUNTY NATIONAL HORSE SHOW is held August 8 to 15 at the Menlo Circus Club at Atherton. At this tenth annual show entries include prize winning horses from "Why Worry Farm," many other California stables, the Middle West and the East. Mrs. William P. Roth is president of the Show; Alex Young, Jr., vice-president; A. M. McCarthy, treasurer, and A. Mouel-Fenton, secretary. The judges are Mr. Henry G. Vaughan of Boston, Mr. Robert Jones of North Middleton, Kentucky, and Mr. Henry Potter Russell of the Carmel Valley.

CONTRA COSTA COUNTY HORSEMEN'S ASSOCIATION is supporting the rodeo and horse show scheduled for September 6-7. The seating capacity has been increased, and early entries promise an unusual event.

ANCIENT ORDER OF HIBERNIANS celebrate the one hundredth anniversary of the founding of the Order in the United States, August 21-22-23 at San Francisco. Civic, religious, educational, patriotic and social functions mark the three day observance.

CALIFORNIA REAL ESTATE INSTITUTE opens September 1 at the University of California at Los Angeles and continues throughout the month with evening sessions, under the auspices of the educational committee of the Real Estate Association.

PLEIADES CLUB, of Los Angeles, Mrs. Freeman Gregory, president, sponsors a garden party, August 14, for the benefit of the Braille Bible Society.

STATE AMERICAN LEGION CONVENTION is held, August 8-11, at Los Angeles. A street pageant is presented by the 40 et 8, an honorary organization, the night of August 11. The Legion parade is seen the afternoon of August 10.

BIXBY PARK, Long Beach, is the scene of the State's largest annual summer picnic, that of former residents of Iowa, August 8.

CALIFORNIA FESTIVAL ASSOCIATION presents "Everyman" at the Hollywood Bowl, September 8, under the direction of Johannes Paulsen, director of the Royal Theater of Denmark. The play is symbolic of life and death, portraying the birth of man and his end. Heaven and hell are represented as well as man's life on earth. Einar Nilson has written the musical accompaniment and will direct the orchestra. Dr. A. H. Giannini, general chairman, states players from all communities, Santa Barbara to San Diego, are included in the cast and will support stage and screen artists in the production.

FINANCIAL COMMENT

By CARLETON A. CURTIS

THE recent action of the Board of Governors of the Federal Reserve System in announcing an increase in the reserve requirements of the Member Banks may well mark the ceiling of the high grade bond market.

The present yield on these securities is the lowest on record, and if the price enhancement is gone, there is no incentive for the individual to continue commitments in this field, as the future holds nothing but an ultimate decline of the present premiums.

The field remaining for the bond investor is that of the medium grade obligations, of which there are a multitude, and the problem becomes a difficult one, for in this field it is most important to keep in touch with the current situation regarding earnings and working capital situations. Unfortunately, this information is not readily available at frequent periods; at best quarterly, sometimes semi-annually, and quite often only annually.

In the writer's opinion the most attractive opportunities of this category are presented in the medium grade railroad obligations. With the increased carloadings and gross revenues that have been in evidence since 1932, and the rate of gain continuing during the first half of this year, those carriers who have weathered any financial difficulties, should not have serious problems in maintaining their credit in the near future.

Each individual railroad reports their car handlings weekly, their earnings and current balance sheets are reported monthly, and there is no occasion for one not to be informed of the current situations at all times.

The senior obligations of the stronger carriers are, of course, in the field of the high grades, but there are many other railroad securities that are attractive from a standpoint of yield, and with the further improvement in earnings that seem definitely in prospect, should better in quality and give a fair appreciation over a period of time.

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PACIFIC INTERNATIONAL EXHIBITION, Balboa Park, San Diego, excels in beauty of architecture, while the location offers vistas of planting of unsurpassed beauty. Much entertainment is provided in the various buildings and along the lagoons with no additional charge beyond the entrance fee.

SUMMER GARDEN TOURS are arranged by the Plans and Planting Branch of the Community Arts Association, Santa Barbara, on each Friday in August, and also including September 4.

THREE COUNTIES, Los Angeles, Riverside and Orange, again join in the presentation of a huge agricultural and industrial exposition, at Pomona, September 18 to October 4. The fair grounds cover 200 acres, all beautifully landscaped and well planted in flowers, shrubs and trees. Twelve major divisions will include the 30,000 different exhibits. The foremost stables will be represented at the brilliant night horse show, a feature attraction for the first ten nights. A notable 17-day horse racing program has been arranged with night racing to be revived.

ARTS AND CRAFTS IN INDUSTRY is exhibited at the Los Angeles County Fair, at Pomona, September 18 to October 4. Miss Leta Horlocker has consented to act as director again this season. The show will offer only the original works of professional craftsmen or such work as is selected by the jury. Major divisions will include metal work, jewelry, glazed pottery, clay tiles, bound books, leather, woodcarving, printing and textiles, hand stitchery, graphic arts, pictorial photography, and weaving. Pictorial photography is divided into two classes, heads, and landscapes and miscellaneous subjects. The closing date for entries is September 9, and exhibits must be delivered to the office of Miss Horlocker, 1621½ West Seventh Street, Los Angeles, to Sept. 12.

BULLOCK'S, Los Angeles, announces: Throughout August, California Outdoor Exhibit, Fifth floor, featuring complete outfits for all recreational activities; a 15 foot airstream trailer "Silver Cloud" shown for first time downtown.

J. W. ROBINSON COMPANY in Los Angeles announces: Mondays at 2 p.m. until August 24, Hollywood Bowl Concert Season "Prelude" reviews to the week's bowl programs given by Gertrude Ross. Wednesdays at 10:45 a.m., contract bridge for beginners by Frances Flintom, author and Culbertson master teacher. Friday, August 14, flower arrangement lecture and demonstration by Clare Cronenwett; subject: Hostess Ideas; Admission 50 cents. Thursday, August 20 at 2 p.m., children's matinee featuring "Pipes of Pan".



Gertrude Ross, composer, pianist and lecturer, gives Hollywood Bowl Concert Season Reviews known as "Preludes" at J. W. Robinson Company in Los Angeles every Monday afternoon at 2 p.m. for the duration of the bowl season under the sponsorship of the Southern California Symphony Association. These programs are open to the public without charge.

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SAN MATEO COUNTY holds the second annual Products and Floral Fiesta at the Bay Meadows Racing Course, San Mateo, opening October 8 and continuing four days. The Fiesta formally opens with a pageant and floral parade but the industrial side of the event is a highly important one. Home appliances, building materials and industrial products exhibits make up an interesting and attractive section of the show.

AMYMAY STUDIO, 660 North El Molino Avenue, Pasadena, is showing for a short time the work of Buk and Nura Ulreich of New York. Nura is well known for her paintings and lithographs of charming children. She has published three delightful books, "The Buttermilk Tree," "Betty and Booth" and "Stories." Edward Buk Ulreich is best known for his murals both in this country and in Europe. These artists visited California late in July.

SAN DIEGO FAIR, housed in new buildings, replica of the California Missions, opens October 8 to continue for ten days, at the fair grounds on the Coast Highway near Del Mar. The ten buildings and the wall encircling the grounds are constructed of adobe bricks, made impervious to water by a new process. James E. Franks is the president of the Fair.

SAN GABRIEL ARTIST GUILD, in the gallery on the Plaza, holds an exhibition of paintings each month; black and white sketches, prints and etchings, as well as a showing of examples of art craft. Mrs. Helen Candler Miller is the director.

THE VACATION PERIOD means more time for golf: The California State Amateur championship dates are August 24 to 30 at Pebble Beach. The state handicap tournament, for less proficient amateurs, is held at Del Monte at the same time.

SAILING ENTHUSIASTS anticipate August and September dates. Annual Southern California Yachting Association Regatta at Newport is held August 3 to 8; Annual San Clemente Island Race, under California Yacht Club auspices; Commodore's Labor Day Cruise to Catalina Island Isthmus, September 5-6-7, and the annual Championship series, Pacific Coast Yachting Association, September 5-6-7-8-9.

ADVERTISING CLUB of San Francisco holds a regular Wednesday luncheon meeting at the Palace Hotel at which well known speakers are heard.

DORATHI BOCK PIERRE, dance lecturer, discusses the motifs and arrangements of the ballets given in Hollywood Bowl this season, on the Tuesdays preceeding the production, at the auditorium of Barker Brothers, Los Angeles.

THE APARTMENT HOUSE and Home Institute and Exhibit conducted under the auspices of the Emergency Education Program, Los Angeles City Schools is to be held in the Building Material Exhibit, Architects Building, Fifth and Figueroa Streets, Los Angeles, August 3rd to 29th inclusive. Lectures by specialists will be given Monday, Tuesday, Wednesday and Thursday of each week from 2:00 to 4:00 p. m.

MUSIC

THE HOLLYWOOD BOWL and the Symphonies Under the Stars contributes to the beauty of the world and the world returns praise. Eminent composers, conductors and artists continue to aid in making the concerts supremely satisfying. The concerts, sponsored by the Southern California Symphony Association, are presented Tuesday, Thursday and Friday nights. Ballets and operas are on the Thursday programs, while the soloists are heard Friday evening. Conductors for the remainder of the season are Eugene Goossens, Sir Edward MacMillan, and Otto Klemperer. Conductors for the operas and special events are Pietro Cimini, Richard Lert, Gaetano Merola, Andre Kostelanetz, Nathanial Finston and Irvin Talbot. The ballets are under the direction of Albertina Rasch, Adolph Bolm and Serge Oukrainsky. The soloists include Harold Bauer, pianist, Albert Spalding, violinist, Lily Pons, coloratura, Richard Bonelli, baritone. The operas are "The Bartered Bride," August 6; "Carmen," August 20, with ballets by Adolph Bolm; and the perennial favorite, "Pagliacci."

LEOPOLD STOKOWSKI is announced for a "Night of Stars" at the Hollywood Bowl, August 17, under the management of Boris Morros of the Paramount Studios. Gladys Swarthout and Frank Forrest are among the list of stars to appear.

COMPOSERS of the southwest plan to organize with Homer Grunn as chairman. The idea originated with Homer Grunn, Charles Cadman, Mary Carr Moore and Richard Drake Saunders. The object is to promote various performances and to strive through concerted effort to add to the music life of the community.



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FEDERAL MUSIC PROJECT in San Francisco includes a Symphony Orchestra, a Chorus and a Concert Band, equally featured in the summer musical activities. Instrumentalists and singers vie in the various series which have been planned under the auspices of the San Francisco Museum of Art, California Palace of the Legion of Honor, and California School of Fine Arts. Concerts are presented on alternate Friday evenings, under the direction of guest conductors during the absence of Ernest Bacon.

HALF HOURS OF MUSIC at the Greek Theatre, University of California, Berkeley, may be enjoyed on Sunday afternoons at 4 o'clock.

SAN FRANCISCO SYMPHONY ORCHESTRA, Alfred Hertz, conducting, plays a two weeks' engagement, August 11 to 23, in the Ford Bowl at the California Pacific International Exposition at San Diego. The concerts are broadcast once weekly.

PORTLAND SYMPHONY ORCHESTRA closes the season of summer symphonies, August 4. The directors were Hans Lange of the Philharmonic Orchestra of New York, Basil Cameron of the Seattle Symphony Orchestra and Nikolai Sokoloff of the W.P.A. The concerts were presented at the Multnomah Civic Stadium, Portland.

HAENSEL AND JONES, a division of the Columbia Concerts Corporation, announces bookings for the winter musical season in San Francisco, includes Dorothy Crawford, diseuse and monologist, well known on this Coast for her unique and artistic dramatic recitals. Also Robert Turner, pianist and scholarship prize winner of the Juilliard Foundation in New York.

GASTONE USIGLI, director of the Oakland Federal Music Project and conductor of the W.P.A. Symphony Orchestra, is rehearsing his men for the fall series of concerts.

SAN FRANCISCO OPERA ASSOCIATION, Gaetano Merola, director, announces that during the coming season of opera there will be a few performances at reduced prices but with no difference as to artistic proficiency. Operas included in the reduced series will be: The Barber of Saville with Charles Kullman, Josephine Tumminia, Carlo Marelli, Ezio Pinza, Louis d'Angelo. Il Trovatore with Elisabeth Rethberg, Giovanni Martinelli, Bruna Castagna, Carlo Marelli, Louis d'Angelo: Das Rheingold, with Friedrich Schorr, Alfredo Gandolfi, Hans Clemens, Arnold Gabor, Ludovico Oliviero, Emanuel List, Robert Gordon, Kathryn Meisle, Dorothea Manski and Doris Doe

SAN DIEGO SYMPHONY ORCHESTRA, conducted by Nino Marcelli, closes a series of thirty-two symphony concerts at the Ford Bowl, California Pacific International Exposition, San Diego, August 10.

COMMUNITY MUSIC ASSOCIATION of Redlands continues the season of concerts at the Procellis, offering two programs a week, Tuesday and Friday nights, with no admission charge. Mrs. G. E. Mullen is the managing director and has booked well known artists for the events.

THE MUSIC for the Pilgrimage Play, now being presented at the Theater, Cahuenga at Highland, has been augmented with a string quintet, four vocal soloists and an ensemble. Gertrude Ross has arranged the Gregorian and Hebrew chants and composed music especially for the play.

FEDERAL MUSIC PROJECT of Los Angeles presents the Symphony Orchestra in a series of Wednesday concerts at the Trinity Auditorium, Ninth Street and Grand Avenue. The auditorium accommodates 2000 people and has improved acoustic facilities. Nominal admission charges make possible program enrichment.

SPANISH SERENADERS, reorganized under the direction of Jose Cantu, includes a choral group as well as the Tipica orchestra, and is one of the popular features of the concert series presented at San Gabriel on Sunday afternoons in the patio of the old Mission.

TORRANCE SYMPHONY and Grand Opera Association plans to take over the Torrance Symphonic Orchestra to promote a series of winter concerts. This is a non-profit organization and will not limit the productions to symphonic music alone but will sponsor other musical events.

ANDRE KOSTELANETZ conducts the concert in the Hollywood Bowl August 7, when Lily Pons is the soloist. It is interesting to note the acclaim accorded a conductor noted primarily as an interpreter of jazz.

MASTER CLASSES are held in Carmel this summer by E. Robert Schmitz. This eminent French pianist offers a scholarship to a California student for five weeks' study. The tryouts are held at the Community Playhouse in the Green room.

THE PHILHARMONIC SOCIETY of San Mateo County closes the season of open air summer symphony concerts in the Woodland Theatre, Hillsborough, Sunday afternoon, August 9. These concerts are given by the San Francisco Symphony Orchestra under guest conductors. Eugene Goosens directs the final concerts. Mrs. Leonard Wood Armsby is the managing director of the Society and due to her interest the San Francisco Bay district has enjoyed a season of summer symphonies.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, closed the Midsummer Drama Festival Plays August 1 with "Cymbeline", the last of the Greco-Roman Cycle by William Shakespeare. The Playhouse will be closed for two months, reopening October 5. Completion of the Playhouse Annex makes this closing necessary. During the closed period three plays will be produced, alternate Saturdays, matinee and evening, for members of the Playhouse Association. The play scheduled for the reopening is "Hay Fever" by Noel Coward with Constance Collier in the leading role.

WESTWOOD THEATER GUILD, Westwood Village, offers "Papa Is All" by Patterson Greene, under the direction of Leon Connell. Mae Clarke, Bodil Rosing and Tim Holt portray the principal characters.

SHOWCASE THEATER, Hollywood, announces "The Critic on the Hearth," a new play by Mildred Katherine Smith, opens August 3. Irving Willet is the director.

MEXICAN PLAYERS of the Padua Hills Theater, in the hills north of Claremont, have arranged a particularly attractive program for August. The play, "Que Bonito Mexico," offers three unusual dances. The "Jayacates" features masked dancers; "Los Moros," the dance of the Moors, and "El Gallito." The last act of the production is given in the patio of the theatre where the players stage a Mexican street carnival or "Jamaica," complete with its Mariache orchestra, puppet show, card game and puestos. "Que Bonito Mexico" continues to August 29, Wednesday, Thursday, Friday and Saturday at 8:30 p.m. Wednesday and Saturday matinees at 2:30 p.m.

PILGRIMAGE PLAY, the life of Christ, is presented in the open-air theater in the Hollywood Hills, near the foot of Cahuenga Pass, each night except Sunday, at eight.

LITTLE THEATER of Beverly Hills for Professionals, headed by Mrs. Elizabeth Fraser Lloyd and Golda Madden Craig, announce a gigantic tent show, August 21-30, at the Harold Lloyd Studio. An old time country fair is the motif with theatrical performances, flavored by melodrama, among the innovations.

THE WAYFARERS of San Francisco after five years of handicaps in their small loft theater on Commercial street move on to real success in their new home, 1749 Clay street. With the production of "Jonah" these drama devotees, under the direction of Jack Thomas, take their place as one of the leading non-commercial drama groups of the city.

THE EXPERIMENTAL THEATER, a Federal Theaters project, at 7512 Santa Monica Boulevard, opened with "The Miracle of Verdun" and under the direction of Edward Gering will introduce many innovations in modern theatrical staging.

MARIONETTE THEATER, 3834 Wilshire Boulevard, is also a Federal project; "Patchy and His Circus" is the attraction at this puppet theater for the Wednesday and Saturday matinee, while from Wednesday to Saturday evening "Don Quixote" is offered.

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City Hall of Copenhagen, designed and built by Martin Nyrup in the beginning of the 20th Century, represents a decidedly new Danish architecture and is considered one of the finest buildings in Europe. The towered building to the left is the Palace Hotel and in the center background one might notice the crowned tower on the House of Parliament.

BRIEF GLIMPSES AT DENMARK

ON the 4th of July many readers may have listened in on an NBC program sponsored by various Danish-American groups and broadcast from Washington, D. C., New York, Chicago and Los Angeles. This was relayed to Denmark, where the Day of Independence is celebrated every year by about 50,000 visiting Danish-Americans and friends. The setting is in the beautiful heather hills near Aalborg, Denmark, where we find the only National Park outside the American continent, called Rebild National Park, purchased by Danish-American capital as a true monument to their adopted country, the United States.

Perhaps it would be interesting to look a little closer on this little country which shows such great friendship towards us and about whom two U. S. Senators during the broadcasting mentioned that Denmark's sons were some of the finest pioneers in aiding to conquer the West. California, for instance, named its only volcano, Mount Lassen, after one of its greatest empire builders, a native of Denmark, who set up his own country in California with himself as President.

Denmark, one of the oldest countries in Europe, is only about twice the size of Massachusetts, and has a population of less than four millions. Its flag, "Dannebrog", being a red field divided into four squares by a white cross, dates back to 1219.

Although Denmark is mainly a farming country, where the cooperative movement originated and where it is found at its best, it has a capital, Copenhagen, with a population of over 800,000 inhabitants. The city is situated on the east coast of Zealand and is the gateway to the Baltic Sea. It is easily reached from the Pacific Coast direct by the Danish East Asiatic Line and from New York by the Gdynia America Line. The city has one of the oldest free harbors in the world, where goods may be brought in from overseas and transhipped to other Scandinavian or Baltic states without the necessity of paying duty or posting bond. Within the premises of the free harbor one also finds factories and, for instance, American automobile assembling plants for reexportation purposes.

The city is visited every year by over 100,000 foreigners, of which this year the American influx indicates a record year of more than 10,000 alone. Copenhagen is therefore a decidedly cosmopolitan city and for no little reason often referred to as "The Paris of the North". The general spirit is light and extremely friendly towards foreign visitors and the English language is universally understood as the public schools teach English and German from the fourth grade and French from the sixth.

Denmark, consisting of about 500 islands of various size, has a shore line of nearly 2000 miles and therefore affords an ideal vacation land with its many beach resorts scattered along the coast. In the four summer months the weather is pleasantly warm both during the day and the unusual short night where the twilight lasts till nearly midnight, due to its northerly position.

As far back as Denmark has existed, it has been a seafaring country and although the Danes have changed their modes of exploring since their Viking ancestors, who did it in a rather unpleasant way, we still find them on the Seven Seas, and can nearly always find a ship in the harbor flying the Danish colors. The Diesel engine was developed for marine use by the Danish shipbuilding firm, Burmeister & Wain, whose patent we understand is utilized in about 80% of the Diesel-motored vessels. And we find the East Asiatic Line with its 30 motorships calling on the Pacific Coast from Copenhagen and London regularly, featuring fast fruit and passenger service through the Canal and the West Indies.

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Calla Lilies, a block print by Glen Stirling.

ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: An exhibition of large oils, 40 by 50; etchings; water colors; woodcarvings.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: An exhibit of paintings by club members.

HESSE GALLERIES, 513 No. Brand Blvd.: Closed during August.

HOLLYWOOD

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: A unique exhibit by Tanasko Milovich, batik artist.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Opening August 6, August-September anniversary exhibit.

SILVER BELL, 492 Coast Blvd. So.: Water colors by Dick Shaw; photographs by P. W. Macfarlane; oils by Mrs. Macfarlane; architectural drawings by Manfred De Ahna.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: An exhibit of California landscapes in oil by Evylena Nunn Miller.

BOTHWELL & COOKE, 1300 Wilshire Blvd.: Exhibition of decorative water colors and lithographs including the work of Maxine Albro, Anders Aldrin, Eula Long and Dorr Bothwell.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: Closed during August, opening Sept. 7 with Fourth Annual Exhibition of California Prints and Etchings.

LOS ANGELES MUSEUM, Exposition Park: Throughout August, an exhibit of water colors and drawings from the Museum's permanent collection; Japanese prints from the Museum's permanent collection; prints by Henry Fukuhara; exhibition of sculpture by Ella Buchanan, Roger Noble Burnham, Eugenia Everett, Merrell Gage, Claribel Gaffney, Jason Heron, Henry Lion and Ada May Sharpless.

SOUTHWEST MUSEUM, Highland Park: Closed during August.

STATE EXPOSITION BUILDING, Exposition Park: Throughout August and September, water color exhibit by Jesse N. Watson.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Summer exhibition of younger California painters.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Throughout August, the Sketch Club; scenic drawings by Julian Dove.

ONTARIO

NEWTON'S: Opening August first for two weeks, prints by Glen Stirling.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: To August 16, an exhibition by the Southern Associates.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Chinese and Japanese antiques, porcelains, bronze, jade, fine fabrics, lacquers, prints.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Bird paintings by Jessie Arms Botke; collection of Oriental fan paintings; display of Japanese stencils and netsukes.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Throughout August in the Prints Room, an exhibition of water colors by Yoshida Sekido of San Francisco.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition in connection with the California Pacific International Exposition.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: An exhibit of modern accessories created by California artist-craftsmen and augmented by a limited group of Eastern craftwork.

COURVOISIER, 480 Post St.: To August 15, miscellaneous water colors by California artists; opening August 17 to 29, water colors and drawings by Thomas Benton and John Steuart Curry.

PAUL ELDER, 239 Post Street: To August 8, colored wood blocks by Carl Rotky of Austria.

PALACE OF THE LEGION OF HONOR, Lincoln Park: An exhibition of Contemporary Painting from the collection of Oscar F. Mayer.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To August 23, international water color exhibition; to August 27, an exhibit of cubism and abstract art; opening August 19, paintings by Lyonel Feininger.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Throughout August, an exhibit commemorating the three hundredth anniversary of the founding of Harvard University at Cambridge, Massachusetts, in September, 1636. A few mementos of the university will be shown, including Paul Revere's rare engraving, "Westerly View of the Colledges in Cambridge New England" and a royal presentation copy of a collection of poems addressed by the students of Harvard College in 1762 to George III in honor of his accession to the Crown; an exhibit commemorating the one hundredth anniversary of the birth of Bret Harte on August 25, 1836. Several of his manuscripts and first editions, together with proof sheets, photographs and cartoons, will be shown; an exhibit showing the work of William Blake, the English poet, mystic and artist, including manuscripts, books, sketches, engravings and specimens of his unique method of "illuminated printing," as seen in the first edition (1787) of "Songs of Innocence"; a selected exhibit of thirty manuscripts and printed books distinguished by beauty of design and excellence of craftsmanship and materials; an exhibition of 13 water color drawings by William Blake in illustration of Milton's "Paradise Lost".

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibition of paintings by Santa Barbara artists. Changed every two months. Open 9 to 5 on week days; 9 to 12 on Saturdays, closed Sundays.

FAULKNER MEMORIAL GALLERY, Public Library: Santa Barbara artists' summer exhibition.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: First annual all marine exhibit.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Closed until October.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Closed during August.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Opening August 12, work by contemporary sculptors circuited by Weyhe Galleries of New York; Clarence A. Black memorial collection of American paintings; facsimiles from the Museum collection of French painters of the 16th, 17th and 18th century; Manson F. Backus memorial collection of etchings by masters; Museum collection of American paintings; exhibition by the women painters of Washington; group showing of Seattle artists.

MISCELLANY

ATTENDANCE at the Henry E. Huntington Library and Art Gallery for the year ending June 30 was greater than at any time in the nine years the institution has been open to the public. Tourists made up a large percentage of the 154,334 visitors. However, every one of the eleven months showed an increase among California residents. The grand total of visitors is now 1,079,132. There were over 700 organized groups, including classes from educational institutions, delegates from conventions and members of clubs and organizations. Students, attracted by the Botanical Gardens, art collections and the historic and literary special exhibitions in the Library came from points as far apart as Berkeley and San Diego. Since July 1 over 900 visitors have passed the institution's famed portals. As is the yearly custom, the exhibitions will be closed during October.

ARTISTS are invited to submit their work for a competitive exhibition of contemporary art and poetry to be held at the Hollywood Riviera Galleries, September 20 to December 6. The exhibition will include work in practically every branch of art with substantial cash prizes to the winners. For information on entries, write Hollywood Riviera Galleries, Hollywood Riviera, California.

AFTER a year of interesting travel and painting in India, China and Japan, Eliza Buffington, artist, has returned to California. She is planning to rejoin the Friday Morning Club and the Woman Painters of the West and continue with her lectures and exhibitions at both places.

GLEN STIRLING is not only an artist but has just been appointed art editor for "Yers Libre," a magazine of verse, published in Waco, Texas. He is also art editor for "Aerial," a magazine of verse conducted by Byron Dunham who announces for "The Poet's Club of the Air" over KFVD.

DR. GRACE MORLEY, director of the San Francisco Museum of Art was the speaker of the evening at the July meeting of the Northern California chapter of the American Institute of Decorators. Dr. Morley emphasized the fact that the old distinctions between the Fine Arts and the Decorative Arts are rapidly disappearing and the decorator of today needs to be informed upon all branches of art endeavor. She stressed the importance of current exhibits of arts and crafts to acquaint the general public in a tangible form with what is taking place in the field of applied art.

The De Young Museum with its great textile collection and period rooms and the San Francisco Museum of Art with its emphasis upon Modern Art should offer to the decorator and his client sources of inspiration, was another thought she brought to the meeting. The libraries in both places should be of valuable assistance.

Dr. Morley defined the work of the San Francisco Museum of Art and told how the museum is endeavoring to create a source of information upon the Contemporary arts. In accordance with this policy an exhibition of Abstract Art from the Museum of Modern Art in New York would be shown late in the month of July. She expressed the feeling that this exhibition would do much to educate the public upon the accomplishment of Abstract Art to date.

The museum is planning an exhibition of historic furniture, which will depict the history of furniture from its origin to the present day and the Chapter pledged its support to the exhibit.

The Northern California Chapter of the American Institute of Decorators was invited by Dr. Morley to exhibit at the San Francisco Museum of Art photographs, textiles and materials of schemes in an exhibition planned for October.

The balance of the meeting was spent in discussing the invitation from Mr. Grover Whalen to the individual members of the American Institute of Decorators. California decorators are invited to submit photographs of their work to the New York Fair committee as inspiration for source material for design for the New York 1939 Exposition. It was determined that several bay district firms will take advantage of this opportunity of suggesting what a world's fair should include.

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ANTIQUES

By ALICE R. ROLLINS



Antiques in California Twenty-five Years Ago

THIS column devoted to chats on antiques was not a feature of the magazine twenty-five years ago, but it has occurred to the writer that perhaps a brief review of things antique as we found them on the west coast at that time might be of interest to our readers.

At the close of the first decade of the present century, most of us living in California were so busy buying real estate, we had little time or money to spend on antiques. The writer had a small collection of old prints and etchings which had been collected with some care while living in New York city. Becoming inoculated with the real estate "bug" soon after our arrival, we called on Paul de Longpre in Hollywood, for his advice as to how and where to dispose of the collection. He was rather discouraging, saying in effect the west coast had not yet reached the black and white stage. It still wanted lots of color for its money. Nevertheless for once we were going to be practical! We would sell these prints that had given us so much pleasure and buy real estate! In the light of recent experiences we wish we had kept the prints, we would have been money ahead.

In Los Angeles at that time there were very few shops that could be classed as antique shops. Thos. B. Clark comes to mind. Raymond C. Gould, H. B. Crouch and T. B. Whalen carried a few antiques with other house furnishings. Henry E. Huntington at San Marino was just finishing his beautiful residence which later was to be a part of his magnificent gift to southern California as an art museum and library. Frank A. Miller at the Mission Inn in Riverside, had begun his famous collection of bells and was receiving additions from admiring friends in many parts of the world. San Diego had partly restored the old adobe known as Ramona's home in Old-town. Santa Barbara was just beginning to build its exclusive Montecito district and the only antique shops were those which carried a few old Spanish things. Monterey had begun the work of restoring and refurnishing its historic old buildings around which centers so much of our state history. The buildings had been patiently waiting there for someone to understand what they represented. In Berkeley, Elizabeth Rankin. In San Francisco, Albert Falvy, Mrs. L. B. Stedman and Gump's, of course. A review of this firm's part in the early art activities of that city is delightfully told in a recent issue of the *Saturday Evening Post.*

The west coast a quarter of a century ago had not become "antiques conscious" to the extent of considering antiques very seriously as furnishings for the home. The situation is so aptly described in a recent issue of this magazine by President Ben Davis, of the American Institute of Decorators of California, that we take the liberty of quoting:—"It had its beginnings at the turn of the century when wealthy Americans in search of culture made the 'grand tour' to Europe . . . they found their continental neighbors living in surroundings of charm and tradition inherited from their Renaissance and Baroque ancestors." And they began—"Purchasing all the antiques in sight without thought of appropriateness—" Today all that is changed, and we find our people have awakened to the fact that we have traditions and antiques of our own. And there is just as much care taken to bring out that charm and tradition in appropriate surroundings with our own antiques, as was found in the ancestral homes of Europe in another day. If that tradition leads us to cross the ocean to the mother country, occasionally, in our zeal for heirlooms, we believe we can say our people, today, have a different understanding and appreciation of the beauty and art of craftsmanship to be found in antiques. They are now collecting from a cultural standpoint and not following a fad. And above all else we believe they have captured the spirit of sentiment bound up in our traditions, and that their lives are richer and better for it.

Today one street in Los Angeles boasts of nearly fifty antique shops and if they do not all come strictly under that classification most of them carry a few. In addition there are many shops devoted to interior decoration which carry antiques. These shops are found scattered up and down the coast and the antiques well merit the collector's interest. Much of the credit for the interest in them must go to our California architects, who have designed houses that called for antiques that properly belonged to special styles of architecture.

In the field of books and magazines, Walter A. Dyer, an eastern collector and writer, was publishing his "Lure of the Antique" and later other books so helpful to the new collector. N. Hudson Moore had already published several books on the same subject and in 1911 brought out "The Old Clock Book." Luke Vincent Lockwood had published his "Colonial Furniture in America" which was to be a standard work on that subject for years to come. Wallace Nutting was making his collection of Windsor chairs, and a few years later issued that instructive book on "American Windsors." Robert and Elizabeth Shackleton were intriguing us with their book "In Quest of the Colonial" in which they described the restoring and refurnishing of an old Colonial house, surely one of the first of such accounts. A decade or so later we were to read Joseph Hergersheimer's delightful description of another such house being restored and furnished with antiques which he titles "From an Old House." Lady Charlotte Schreiber's *Journals* had just been published in London. These journals, so interesting, so delightfully frank in describing rare art objects picked up in European countries at what seems unbelievably low prices, were engaging the spare reading moments of many an enthusiastic collector of antiques. Chaffer's "Marks & Monograms on Pottery & Porcelaine" served as dictionary for all china lovers.

The *Connoisseur* and *Burlington* magazines of London found their way to the west coast and a few of our leading eastern magazines carried occasional articles on antiques. *Old China,* a small magazine published at Syracuse, New York, is the only one we recall devoted exclusively to the subject of chinaware.

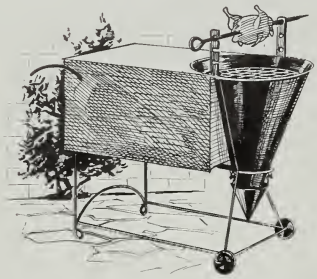
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ON THE RADIO

By LORNA LADD

California Arts & Architecture celebrates its 25th anniversary this month. A quarter of a century—twenty-five years of anything, whether it be publication, wedded life or just plain business, is a long, long time and I, as a newer addition to the magazine, congratulate the publisher and older members of the staff, because to me, celebrating a silver anniversary means that static has not been allowed to creep in—instead one looks for and finds intelligence, far-sightedness and perseverance, all of which, to my way of thinking, is the one and only way of spelling SUCCESS.

Naturally, in 1911 my column was an unthought possibility. Radio as we know it today was still an undreamed invention. True, there was a chap named Marconi spending a lot of time trying to perfect something very foolish called wireless, but radio of today was still something that the human mind had not yet materialized out of the Great Mind. Perhaps Marconi and some of his brilliant contemporaries had an inkling but they kept it secret. Not until 1921 did the invention become radio instead of wireless. It wasn't until approximately 1926 that it really became commercial and 1930 was on deck before people found they had a gold mine at their finger tips. During this last year it has not only become a very rich gold mine but there seem to be a few Kimberly diamonds thrown in for good measure.

What will it be in 1961? Well, those of us who perhaps take a little deeper side than just its economic wealth realize one thing! We have absolutely no conception of the tremendous possibilities radio holds for everyone in its general bearing on the world not so much economically as socially. Certain it is that I'm not going to he the one to predict its events or trends. My only hope is that I may write a column for California Arts & Architecture's 50th anniversary—August, 1961, for the comparison of radio then and radio today should be far beyond even an H. G. Wells' "Things to Come." The surface of this great medium has not even been brushed, and whether you believe it or not, it is the greatest invention the world has yet uncovered.

Now, perhaps, you would like to have me come down to earth and bring you some August programs.

As a small example of the world enveloping power of radio—the Olympic games are to be broadcast by NBC and CBS. The present schedules are tentative hut both networks are planning daily résumés as well as spot broadcasts of events. The daily radio columns will have the exact time but it might be well for you to be on the lookout for the pole vault finals on August 8 at 6:00 in the morning; August 9 at 8:45 a.m. the arrival and award of prizes to the marathon runners; Saturday, August 15 at 5:30 in the morning the rowing finals, and last, Sunday morning, August 16 at 9:30 the closing ceremonies with addresses by officials, the lowering of the flag and the extinguishing of the torch (oh, for television) and finally a blast of trumpets and the mass singing of the Olympic hymn.

From the suhlime to the ridiculous, permit me to mention the spills and thrills of one of the world's most unusual races—the 1936 All-American Soap Box Derby for boys held at Akron, Ohio, and broadcast over NBC, August 16 at 10:00 in the morning. This silly derby is really a lot of fun although seemingly like any other race someone always gets hurt. Last year, if you remember, announcers Tom Manning and Graham McNamee were injured when one of the speedsters broke from the youthful driver's control.

And this next—you men may skip—for it is something of interest to women only. It is the hroadcast of women's fall and winter fashions from the heretofore closely guarded Paris showings. On August 12 Robert Piguet will he heard; Gabrielle Chanel will hroadcast on the 17th and Lelong on the 26th. All programs will he at noon sharp over NBC-KFI-KPO.

You men can return to the fold here for undoubtedly you too will be interested in the Salzhurg Music Festival program from Austria, NBC-KFI-KPO. The list is as follows:

Arturo Toscanini, conducting Beethoven's "Fidelio" with Lotte Lehmann, Anton Baumann, Alfred Jerger and Emanuel List, on August 16 from 10:30 to 11:00 in the morning: Verdi's "Falstaff" also conducted by Toscanini will he relayed August 20 from 10:05 to 10:30. Felix Weingartner's performance of Mozart's "Cosi Fan Tutte" with the young Metropolitan tenor, Charles Kullmann, in a leading role, will be the last broadcast Tuesday, August 25, from 10:05 to 10:30.

And—everyone seems to be having a lot of fun out of the new CBS song fests entitled "Your Song Juhilee" with Jack Arthur as master-of-ceremonies and musical director. A theater audience of over a thousand song enthusiasts are the star performers in an impromptu program of old songs and familiar ballads. You, listening at home, are supposed to join in. It's really fun. Try it some Wednesday evening from 5:30 to 6:00, CBS-KHJ-KFRC.

September should be chuck full of grand new programs. Fred Astaire is said to be joining broadcasting ranks for an hour with Packard, Jack Oakie is auditioning for a program and after all these years Rudy Vallee is planning to change sponsors. Whether or not this all takes place next month depends—but September definitely is the get-back-from-vacation-we-have-to-get-a-program-quick time of the year.

Time to sign off.

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THREE QUARTERS of a CENTURY of PROGRESS



Large, modern plant of N. Clark & Sons at Alameda, California, serving the West with a large variety of clay products.
Photograph by Aerograph Company of Oakland.

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An old photograph of N. Clark & Sons' plant at Sacramento, established in 1864.

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RUNNING FIRE

By MARK DANIELS, A.I.A.

BIG GAME HUNTING IN GOLDEN GATE PARK

FROM a San Francisco "daily": "Three Shots Kill Rogue Elephant. Beast pays penalty for slaying keeper."

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The giant pachyderm swayed ominously on motionless feet. Bright sunlight filtered through the overhanging leaves to glint from the deadly tusks. From eyes half closed, shot gleams of hatred and murderous intent. Ceaselessly the mighty trunk that could uproot a tree or hurl a man over it, groped the ground in endless search for a peanut.

"Sh—," hissed Inspector Milliken. "You'll wake him. Load your guns quietly."

"Suppose you miss him," whispered Inspector O'Connor.

"We'll both shoot," breathed Inspector Milliken.

"Suppose you both miss him," murmured Inspector Ahearn.

"We'd better all shoot," gasped Inspector Milliken.

"Suppose he breaks his chains," muttered Inspector O'Connor.

"Sh—," hissed Inspector Milliken. "Damn that telephone."

But these nimrods were marksmen three. Like one, three shots rang out loud and clear, momentarily halting, a nearby game of hop-scotch.

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No words could better describe the speed of retribution than these of the "daily" quoted.

"Three steel-nosed bullets, unerringly burrowed into the thick skull of Wally, Killer of Fleishacker Zoo, and abruptly changed a threat of death into a harmless, inert mountain of flesh."

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And Big Game Hunting in Golden Gate Park was over for the day.

WHAT PRICE LETHE

THE other day I had to walk two blocks to my office to get some papers because I couldn't remember my telephone number. Well, what of that? I have heard of the man who boiled his watch while he held an egg in his hand. Besides, I had had the new number only a month or two and, anyhow, it was a beautiful day. But when people come into my office to ask me if I have read the most entertaining book of the month and then say they can't remember the author's name, it is time to do something about this memory business.

The other day a lady fluttered into a drawing room where I was practicing gauging, and prattled, "Oh, Mr. Daniels, have you read that new book they're all talking about? But of course you have."

"Which one?" I asked.

"Oh, I've forgotten the title, but I'm sure you've read it. Everyone's talking about it," she cooed.

"Who wrote it?" I was foolish enough to ask.

"I don't remember his name," she burbled, "but it's just too clever for words. You simply must have read it."

"Perhaps you can tell me what it's about," I ventured.

"I don't recall what it was about," she rippled, "but it was too lovely. You must have read it."

And all I did was forget my telephone number.

THOUGHTS WHILE THINKING

A VIOLIN has an accent as unmistakable as a cockney's.

Do traffic laws for the control of drunk driving apply to the junk man?

Charlie Norris is writing a new play, or is he?

Wonder if in the years to come, the three inspectors who shot Wally, the elephant at the Zoo, will say to their children, "I'll never forget my first elephant."

Mounted traffic officer should put out his hand when he makes a left turn.

Nature is getting to be awfully fixed in her habits.

This last Spanish revolution is the bloodiest since Tuesday.

Probably the "Rise and Shine" program is sponsored by the bootblacks.

After 900 years of bull fighting the red flag comes naturally to the Spaniards.

MY BOOTBLACK

BOOT blacking is an honorable profession. It calls for a cheerful disposition, energy, and self-possession, to carry it on profitably. In these later days the ability to discriminate between delicate shades of brown has become an added test to qualify as an A-1 journeyman bootblack. To fill a position in a high class, two-chair stand, one must also be a born conversationalist.

But the profession has its drawbacks. Like the glass blower who cannot go to sleep until he has held his breath for half an hour, the bootblack takes little pleasure in gazing at any part of a passing pedestrian except his feet. To be able to hold one's breath for a long time comes in handy at such times as emerging from a cocktail bar just as one's wife is passing. But always looking at feet and shoes, relieving the monotony only with an occasional "shine 'em up, shine 'em up," leads to stooped shoulders and a crick in the neck.

I am very fond of my bootblack. His cheery "Gooda morn, boss. Shine 'em up?" upon his instant recognition of my shod feet helps me to start the day with a song in my heart, and justifies a small extravagance in the habit of polished boots.

A few weeks ago, as I passed his stand, my bootblack gazed stonily at my feet, without raising his head or voice. I was crushed. I slowed my pace, hoping to hear the familiar "Gooda morn, boss. Shine 'em up?" before I turned the corner, but no word came. I could not work that day. I was puzzled and hurt.

As I undressed that night it all came to me in a flash. It was the middle of spring and I was wearing a brand new pair of tan shoes.

FIRST EDITIONS

FIRST editions are often rare and sometimes very valuable. The particular bacillus of first edition collecting mercifully passed me by. Perhaps the one that bit me, fine printing and binding, is even worse. The knowledge that one book printed by John Henry Nash is not on my shelves causes sleepless nights. But the first edition does not worry me, although I respect those who collect them.

Lately there was an announcement that the magazine *Esquire* was offering a comparatively large sum to anyone who would send in a copy of the first edition of that hefty magazine. It is not often that publishers in this country, strictly as publishers, become collectors of first editions. But that is not the real reason why I am skeptical over this offer from *Esquire*. If they sincerely want some one to send in a copy of the first edition of their magazine, why not send in any one of the subsequent issues?

HEADS

HEADS are not all they're cracked up to be. It is a common mistake to think that a head always incases brains, as we like to think of them. And yet we speak of a man as having a good head on his shoulders, or of a wise man as having a long head. So I suppose we will continue to say "I wish I could find a man with a good head."

One of the most important things to learn is where are sources of information and supply. If you are looking for good heads there are certain sources that come to mind readily enough. Universities and colleges is one. Roosevelt thought of that but the results faintly suggest the possibility of there being other sources. A source that one might be deluded into trying is the Congress of the United States, but I fear the results would be discouraging. With all the straw votes that come from Congress, seeking a good head there would be very much like looking for a needle in a hay stack.

FALLING, FALLING, GONE!

FROM a schooner of beer and a dill pickle we have degenerated to a beaker of bathtub gin and varnished hors-d'oeuvre. From the silent hiccup we have sunk to the blatant "Hya, Sugar". From the faint odor of honest sweat we have come down to the nostalgic odors of honky-tonk perfume. From the good old corner saloon we have fallen to the cocktail bar.

All of this is because we thought that by enforcing all saloons to admit girls to where they could learn how to drink too much was better than giving licenses only to those who knew when men had had enough. Now, instead of the honest corner saloon where a man could enter without fear of interrupting an assignation, we have the dimly lit cocktail bar with dark cubby holes and lipstick-spotted bartenders.

Truly the iniquities of the fathers shall be visited upon the children to the second and third degeneration.

JARGON

IN A. T. Quiller-Couch's book on "The Art of Writing" is a chapter on jargon. He berates the indirect approach and gives as an example such phrases as "the answer was in the negative", so commonly used when the rotund orator means that the answer is no. A. P. Herbert, in his "What a Word", adds to Quiller-Couch's example such expressions as "entertainment value" meaning fun, "casualty-producing weapons" instead of swords and guns. He says "We do not hunger or starve; we exhibit evidences of malnutrition, or our diet is characterized by protein deficiency."

Along this line our newspaper men have developed a jargon that has become all but incomprehensible. A few days ago, when the situation in Spain began to get hot, I read three columns about it. At the end of the reading I had no idea whatever what the fighting was about or who the different factions were. Having been advised frequently of my innate stupidity I read it to others. No one could fathom it. It was all about leftists, rightists, centerists, and reactionaries. All that could be definitely concluded from the three columns of jargon was that there was a devil of a lot of fighting going on in Spain.

When any sort of a fight starts what one wants to know is who is fighting, what they are fighting for, who has the best chance to win and what is the prize. But it is pretty hard to learn any of these facts reading the jargon in the modern American newspaper.

THE AMERICAN "MILLION"

"IF I could answer that question I could make a million dollars." This startling but well known expression is from the pen of Carl N. Taylor in a recent issue of a national publication.

When will we Americans ever dream of a reward that is not "a million dollars"? Perhaps it would seem silly to say "If I could answer that question I would be very happy," or "If I could answer that question I would endow a chair at the University."

But no. It is "I will bet you a million dollars", "I wouldn't do it for a million dollars", "the million dollar kid". Have we Americans no eyes for anything but dollars? Well, I'll bet you a million dollars we haven't.

SINCE 1911

As We Think

TO those of us who have spanned the bridge of life of such length that we can reflect upon the happenings of the last twenty-five leaves and reminisce thoughtfully and pleasantly of the milestones as they flitted swiftly by, can with deep pleasure hold forth the hand of welcome and cheer to CALIFORNIA ARTS & ARCHITECTURE, to its publisher, and its loyal staff.

Twenty-five years is a long time to look ahead; it seems a lifetime to some, half a life-time to others, and a third to those who have gone beyond the Biblical three-score and ten. "Time is a great fellow," it proves up many things with men and facts. It tells who's who, and what's what; it tests the metal and fibre of love and friendship; it discloses right and wrong, truth and falsity, courage and cowardice, worth and sham, and repeatedly proves that, "The mills of the gods grind slowly but exceedingly fine." Perhaps no other element of the universe is so exacting and yet so kind; exacting to those who disregard it and kind to those who keep faith with it. Nature and Time have a strange semblance in their unity and perpetuity.

Twenty-five years ago! Twenty-five years of what? Twenty-five years of struggle to achieve, to attain, to arrive. Thorns and thistles, barbs and prongs, and then joys and exultations, are the mixed florals that strew the path and line the way of nearly all worthwhile enterprises and eventful undertakings. CALIFORNIA ARTS & ARCHITECTURE is no exception to the rule. We who have followed its course applaud its courage, its faith in its own destiny, its ideals to serve for the cultural development of all our people as well as to maintain and elevate the traditions of the men of Architecture and its allied arts. Its pages have been devoted to the better, finer and higher aims and things of life, that from them inspiration might have birth and growth, that comfort to both mind and body may be had, and in so doing it has played its part well.

CALIFORNIA ARTS & ARCHITECTURE, now that you have weathered the storms of the last twenty-five years and have breasted the breakers of the late Depression with sails full and flags at top mast, and since you have tasted some of the sweets of victory, may your next twenty-five years be as fruitful of good as those of the past.

On this occasion,—your Silver Jubilee—your friends wish you continued success and bid you Godspeed. We know of your ideals, we sense your ambitions, and we glory in them. Whatever you may have accomplished—and you have accomplished much—may your Golden Jubilee be celebrated in the warmth of reflected rich achievements making for the betterment of mankind.

By JOHN J. DONOVAN, A. I. A.

Past President of the State Association of California Architects and Past President of the Northern California Chapter of the American Institute of Architects

From a Former Editor

WHATEVER may be your attitude toward the doctrine of transmigration of the soul, I can testify myself to having seen CALIFORNIA ARTS & ARCHITECTURE undergo several reincarnations. During one of these I was editor—possibly during two; for I recall that the format of the magazine, if not its name, changed during my incumbency. Somewhere in a closet reposes a complete file of this period. I have not hunted them up, as I doubtless should have done; partly because I lack the time at the present moment, and partly because I find the handling of dusty papers disagreeable.

If I were carefully to turn the pages of these old copies I suppose I should encounter things which would give me more than a few uneasy hours. But going back in mind, I can recall a few things which I still think were somewhat worth while. But the most striking consideration to emerge from this retrospect is a realization of the change which has come over architectural journalism in the United States during the subsequent years.

In those days, some seventeen years ago, the contents of an architectural magazine were selected largely in deference to a genteel but moribund tradition. I refer in particular to the reading matter —the illustrations, as must always be the case, showed the work being currently executed. I felt at the time the futility of the kinds of articles which were prevalent, and protested against them, even if I probably did little enough to counteract them.

Few will regret that no architectural journal perpetuates those ideals today. Most of the eastern journals have abandoned this mealy subjectivity for a denser objectivity, not always necessarily sound itself, but which in many cases will ring clear under fairly severe knocks. Opinion or pseudo-opinion has been supplanted by technical information, presented in tables and charts often themselves devised with considerable typographical ingenuity and art.

Alone, as far as I know, among the older architectural magazines, CALIFORNIA ARTS & ARCHITECTURE has followed a divergent course. Instead of becoming a still more narrowly technical journal for professional men and technicians, it has aimed at the double goal of interesting architects and the general public. It has become practically the only architectural magazine seeking newsstand sale —and, I presume, getting it; for our clients, when we have them, adduce copies of CALIFORNIA ARTS & ARCHITECTURE to enforce what they want.

And this, I submit, is no small service. After all, by and large, the architect is at the mercy of his public. He cannot force it much beyond its depth. He may be a genius, but if the public is unwilling to accept his services, they will be doomed to frustration. I have long maintained that the education of an intelligent public is as important as, and must proceed along with, the education of architects. CALIFORNIA ARTS & ARCHITECTURE has been applying itself to the former task, in which I offer it my heartiest commendation and wishes for continued success.

By IRVING F. MORROW

The Profession Will Continue to Receive Our Cooperation

AFTER twenty-five years of close association and cooperation, "Let's look at the record" and pay tribute where tribute is due. Architects and architecture cannot flourish without a full measure of appreciation. In the development of building from the bare essentials of shelter to those finer and more complex considerations which govern planning and design today, progress is only made possible by the grace and intelligent appreciation of that great body of potential clients generally known as the "Public".

Appreciation is fostered by education, and widespread education in its broader sense is nourished by continuous illustrative example and comment by technically informed and discriminating editors, writers and critics, who know their subject and are able to express their thoughts.

The art and the profession of architecture owe a debt of gratitude, therefore, to those agencies who act in an educational capacity to the public, who strive to make evident the lasting values of truly good design and building, who give articulate expression to trends and developments and in so doing foster that appreciation which is necessary to the life and vitality of architecture.

CALIFORNIA ARTS & ARCHITECTURE since 1911 has continuously placed upon its pages carefully selected illustration and comment for

the benefit of its readers, to lead them into real appreciation of the merit and high quality of architecture as practiced and produced on our Western Coast.

Today, covering a larger field of appeal, it reaches a wider range of interested persons than ever before; it speaks to a Public, not only within, but far beyond the building industry, thus providing the foundation for a better understanding and appreciation of architectural matters, both in general and in particular.

Best wishes for continued success are due to the magazine, not only as an essential link between architects and its readers, but also for its splendid cooperation with the profession, its effort to promote the best in design and its general high standard in material and make-up. May the next twenty-five years be mutually and increasingly productive, to the magazine, to the architects and to the public.

By ALBERT J. EVERS, A. I. A.

Regional Director of the American Institute of Architects. Past President Northern California Chapter, American Institute of Architects and Past President of the State Association of California Architects

In Tune With the Times

FOR some twenty-five years, the magazine now known as California Arts & Architecture has served the architectural profession and the building public in California.

During that time changes have occurred both in the character of the publication and in the public it serves. We have seen a definite improvement in the public taste, which has become most noticeable during the last seven years; and California Arts & Architecture has not only kept pace with this improvement, but through a careful discrimination in the choice of materials, it has done much to direct lay thought toward sound architectural expression.

Rapid improvements in methods of manufacture and fabrication of building materials, as well as new conceptions in the study of land use, indicate even greater changes in the immediate future. Society itself is undergoing changes the extent of which can only be realized years hence, and these changes in society are bound to affect and be reflected in contemporary architecture. Especially will this be true in the field of domestic architecture.

Those publications which endeavor to reflect the best of the art life of this time, together with the maintenance of a progressive, analytical attitude, do much to improve the public taste. While you therefore have much to your credit, you also have a responsibility to the future which becomes a real challenge to your editorial staff. Judging from past performances, I believe that your publication will continue to play an ever increasing part in the life of the community.

By RALPH C. FLEWELLING, A. I. A.

President of the Southern California Chapter of the American Institute of Architects

Always the Best in Art and Architecture

IT IS somewhat surprising and certainly gratifying to realize that California Arts & Architecture has reached the twenty-fifth anniversary of its first publication.

May I convey to the Publisher, Editor and personnel of the magazine the felicitations, commendations and appreciation of the Northern California Chapter of the American Institute of Architects. I feel that I can do this with enthusiasm and sincerity as spokesman for our Chapter as well as an individual.

The carrying on of the work of publishing this magazine—with constant striving and achievement in the maintenance of high standards of editing and publishing,—through varying conditions, difficulties and discouragements has been a noteworthy service to the Architectural Profession in furthering the best ideals of design and practice.

More than just this it has become of broad cultural interest, reflecting the spirit and progress of art, landscaping, decoration and kindred things, and interesting, influencing and encouraging all in the preservation and development of good taste.

There is fortunately, inborn in all humanity, a desire to have natural surroundings, habitations, implements, clothing and the like pleasing, attractive and distinctive. This urge or instinct varies in its force or development. Always it must grow and progress or else it dies. Often where it exists naturally it lies dormant due to the intrusion of other interests or to the interference of stern economic necessity. Often it may be misguided through unfortunate influences and require adjustment. Always it is affected by environment, favorably or unfavorably. Often it has not developed through sheer lack of opportunity.

If it were not so that humanity has these instincts there would be no Artists or Architects, no creative Art or Architecture, nor a need for such. If the Artist or Architect did not believe that this is so he could accomplish nothing.

Confidently believing that the progress of a real civilization is not just material; that there is no progress without advancement in knowledge, education, artistry; that without beauty, art, and taste and appreciation there can be no true living and happiness.—the Architect must serve his fellow-men and serve his profession for the good of all. He has a duty beyond mere service to an individual—he must be a "missionary" to the many for his profession.

Perhaps his greatest aid, in fulfilling his duty and obligation as a member of such a profession, is the periodical publication of properly edited and selected material to disseminate widely proper knowledge, judicious illustration and worthy achievements of his profession.

Certainly he owes his support, materially and morally, to magazines conscientiously conducted as tasteful, cultural and ethical expressions of the best in Art and Architecture. In such support he is furthering the interests of his profession, the public, and himself.

One can take justifiable pride in a magazine that arouses widespread interest by an attractive and high class presentation of good Architecture, Art and Decoration in a way that brings credit to the State, the creators of the subject matter, and the Editors and Publishers of the magazine.

May California Arts & Architecture continue to prosper and progress constantly with its aims and ideals zealously guarded as in the past. It may well be proud of its age and maturity measured in years and experience, and yet be still more proud of its youth and virility as measured in its constant growth, ambitions and aspirations. Surely all Architects wish you great success in your continuing efforts and greater recognition of your excellent magazine.

WILL G. CORLETT, A. I. A.

President of Northern California Chapter of the American Institute of Architects.

Silver Dollars for a Silver Anniversary

THIS is to congratulate you on the twenty-fifth anniversary of the publication of your delightful magazine.

I sincerely hope that you will continue to enjoy success, and that you will maintain the high quality and standard of architecture in your magazine.

If you consider this your silver anniversary, I shall send you San Francisco silver dollars to continue my subscription.

LEWIS P. HOBART, A. I. A.

We Shall Continue to Show Only the Best

California Arts & Architecture historically dates back to 1911.

Buildings and structures remain over a period of time, historical evidence of our achievements. A magazine of literary and pictorial value remains, a parallel historical document in our offices, and offers a progressive picture of architectural accomplishment.

To the building public, California Arts & Architecture has always been available as documentary evidence of what was best in any particular field of architecture on the Pacific Coast. The layman has found it possible over these many years to refer to issues of this

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AN ARCHITECTURAL CALIFORNIAC LOOKS AT HIS CASE

The Architecture of California Has as Much Appeal to the Easterner as Our More Publicized Climate

By GEORGE SANDERSON

I WOULDN'T go every Thursday noon to Times Square to get a Sunday *Los Angeles Times*, nor rob all the travel agencies in New York of their California literature, nor talk volubly to all who will listen about "way out thar beyond the Sierras" unless I were—and I freely admit it—a Californiac.

It's a well-known type; the disease is prevalent; but so far as I know, no sufferer has yet analyzed his case in detail. So I propose to segregate the germs, describe the symptoms, and show how virulent the disease may become, as a warning to future addicts—or shall I say aspirants?

It all started with architecture, which I was studying in Boston. For some reason my conception of a house—a home—ran from our endless rows of Pseudo-Tudo-Gothic suburban elegants to our acres of badly proportioned squeezed-between-its-brothers town houses to our square-built, chunky, and charming wooden houses. But it definitely excluded "Spanish" in any form.

Perhaps this was because very few "Spanish" houses exist around Boston, and those that do, look hopelessly out of place. Another factor: I never could appreciate—can't yet—Florida's colloquial Spanish translations, with their warriors' pikes holding gawdy awnings at a giddy angle, their arty-textured wall surfaces, and confusing arrays of fake stone jointing, niches, and arches.

Anyway, browsing (a Boston custom) in the school library one day, I came across a volume full of the late George Washington Smith's singularly sensitive and beautiful houses in Santa Barbara. To that book I owe a long and exciting train of events, of which this confession is but the most recent.

My first reaction was that Smith was a *rara avis*. But no! I discovered Elmer Grey, then Roland Coate, and Reginald Johnson. One after the other I found men whose work bore the mark of exceptional distinction, in designs ranging from the simplest ranch house to the most elaborate Pasadena aristocrat. There was H. Roy Kelley and Gordon Kaufmann; Palmer Sabin and Winchton Risley. To enumerate all my finds would read like the members list of the Southern California Chapter of the American Institute of Architects.

Well, a whole new world dawned. Was it possible that people like you and me lived in such smiling beautiful homes, flooded with sunshine and surrounded with exotic trees, shrubs, and flowers? One question led to the next, and with each came a new discovery—the climate, the mountains, the desert, the sea, all massed conveniently around a place called Los Angeles. What in the world were Beverly Hills, Pasadena, and the rest really like?

To make matters quite insane, I bought my first *Los Angeles Times*. And as luck—or fate—would have it, it was the Tournament of Roses edition! The hours I pored over that mammoth paper (the East knows not such prodigality), with its half-dozen bulging rotogravure inserts!

In those exhaustive résumés of the year's progress I read for the first time Los Angeles' Horatio Alger story: of the skyrocket population growth; of the way the city spread out and out; of the inspiring and rather humbling tale of the creation of a seaport; of the endless persistence, doing, and daring that brought the life-giving water to the district; of the "you ain't seen nothing yet" plans for the future.

Then I did a very unwise thing for one in my condition: I wrote to the Los Angeles Chamber of Commerce. Not, mind you, that that august organization failed to answer my letter. Quite, quite the contrary. They deluged me with pictures, maps, and literature. And I drank it all in as fast as it came.

I painted things in colors that would make a rose blush: Los Angeles was perfection—glistening new buildings, fields bursting with flowers, everyone happy, well fed, carefree, rich. It sure was a nutty idea. But that's what I thought.

So I had to go out and look for myself.

* * * * * *

One rare June day in 1931 I boarded a bus in Boston. Seven days later we were crossing the Sierra Madres. Another few hours and we coursed down Los Angeles Street.

The bottom dropped out completely. Here were no shining buildings; here were no fields bursting with flowers; here was no broad boulevard, but a street as drab as any city in the land has to offer. It was even clouded over that day—believe it or not. Had the books all lied? Where had all those sparkling pictures come from? Had the Chamber of Commerce's outbursts been simply figments of the imagination?

I was certainly low in mind, but just around the corner from being lower still. For I wandered first up to Main Street!—The Main street, as I supposed, the finest street in town. The late Harry Carr in his recent book on Our Pueblo used a humorously apt term for downtown Los Angeles when he called it a Mulligan stew. Main Street is surely the most stewed part of that stew.

Perhaps it was as well to have seen the worst first. The castles in Spain had crashed with an awful roar, granted. But it got me into a rational state of mind. Henceforth I was prepared for the worst, with the result that the high spots were that much more rewarding—even came pretty well up to what I had first imagined.

For I did stay on—for a month or more, living at Los Angeles, Hollywood, Pasadena, and Long Beach. I exhausted all the usual bus tours and wore to tattered pulp those admirable all-day Sunday passes on the Pacific Electric.

When I found Spring, Broadway, Hill and Wilshire Boulevard with their fine new buildings, Los Angeles Street seemed relatively unimportant. As for Main Street, once I found it wasn't supposed to be Los Angeles at its best, I got to have—and still have—considerable affection for it, with its General Grant buildings, its two-for-a-nickel-and-what-the-hell shops, and its cross sectional crowds of humanity that in all truth would be hard to duplicate elsewhere east of Singapore.

Star gazers; rajahs, burlesque houses; old barefoot men with long white beards; young cowboys in ten-gallon hats; fortune-tellers; beer dives; Indians; Mexicans; miners; businessmen; cut-rate clothing stores; penny arcades; fine hotels; 10-cent lodging houses; what a beautiful mess to be sure!

And of course I saw the mountains silhouetted against the sky and became slightly heady with them. And I did visit and admire the harbor with its vast industrial development. And I did see the lush flowers and streets and the healthy young people. My second come-uppance, though not as lurid and impossible as my first, was more genuine, more intelligent, and far more lasting. While I saw much that was as ugly as the ugliest in the East, I saw more that was lovelier than the loveliest. And I did find whole streets—whole neighborhoods—of beguiling California-Spanish houses.

About the houses: Los Angeles has its full quota of Mary Ann bungalows and Iowa gingersnap bide-a-wees. But the well designed homes, with their long, low lines, their colorful tile roofs, their freedom to roam over the terrain, their conscious yet charming patios and loggias, have a warmth and livability seldom found in upright Eastern homes, slaves to central heating.

And far from being literal translations of Spanish houses, they have a unique California quality. The blending of Colonial elements and the adaptation of the Monterey type to present-day needs achieve a quiet, classic beauty that fits their setting to a T.

As to the climate: there's no sense in arguing. True, it isn't quite as flawless as native sons would have you believe, but it *is* so infinitely superior to most climates that it is a joy to experience it. And at its best, it really deserves the epics it has inspired.

No, the Chamber of Commerce had not been telling tall tales. It had only been human enough to forget to mention the less fortunate elements. What they said of the best was true.

But I had to come back East to my job. As a matter of fact I thought I might now be



Photograph by Stuart O'Brien

GARDEN

On the Estate of

MR. AND MRS. GARY COOPER

Brentwood, Los Angeles

California

Looking from the terrace into the garden where most of the flowers were planned by Mrs. Cooper herself. A broad expanse of cool green grass and in the background a swimming pool full of cool green water.

satisfied, once having experienced Los Angeles. But it isn't that sort of place. You think about it; then you buy newspapers, and you read how even in the depression it is planning big things, actually doing some. Then you live through a few Eastern winters; ice chips blow in your face, and you remember the mountains, the desert, the sea, oleanders, palms, lantana, luxuriant in vivid sunshine.

Then you get a two-weeks vacation, and though you know it means only eight days there, you beg or steal the money to go back again. That's what I did.

* * * * * *

After four of the hardest years our country has ever been through, it would be absurd to say that Los Angeles had not had its due share of setbacks. All the more reason to marvel at what the Pueblo has accomplished. Evidently L. A.'s future is so inevitable, nothing can restrain her.

Progress—on every side. From the mountains to the sea. How Pasadena has marched forward with the addition of the great Memorial Auditorium to its classically dignified Civic Center. Where else in the world is there a handsomer race track than the one at Santa Anita on the Lucky Baldwin ranch? How thrilling in its dramatic location on a mountain spur is the noble new Griffith Planetarium!

Nor has downtown Los Angeles lagged behind: the new Fruit Growers Exchange Building on Fifth Street, across from the library; the new building at Sixth and Olive; the pushing ahead of plans for a great central railway terminal. And I almost forgot—but surely it's the most scintillating of them all: the new Times Building, shining new with its huge window areas, its planted roof terraces, and its commanding position in the Civic Center development—an example, by the way, of what forethought and planning on the grand scale can accomplish.

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Frank A. Hellenthal, General Contractor

Photograph by George Haight



A pure white house of a very distinctive type of architecture found only in Bermuda. But not so pure for the shutters and doors are red. The roof which is also white is made of special cement tile to resemble coral stone characteristic of roofs in Bermuda. Harvey Stevenson and Eastman Studds, architects of New York, drew the preliminary sketches which were executed by Roland E. Coate, A. I. A., associate.

THE NEW BRENTWOOD HEIGHTS HOME



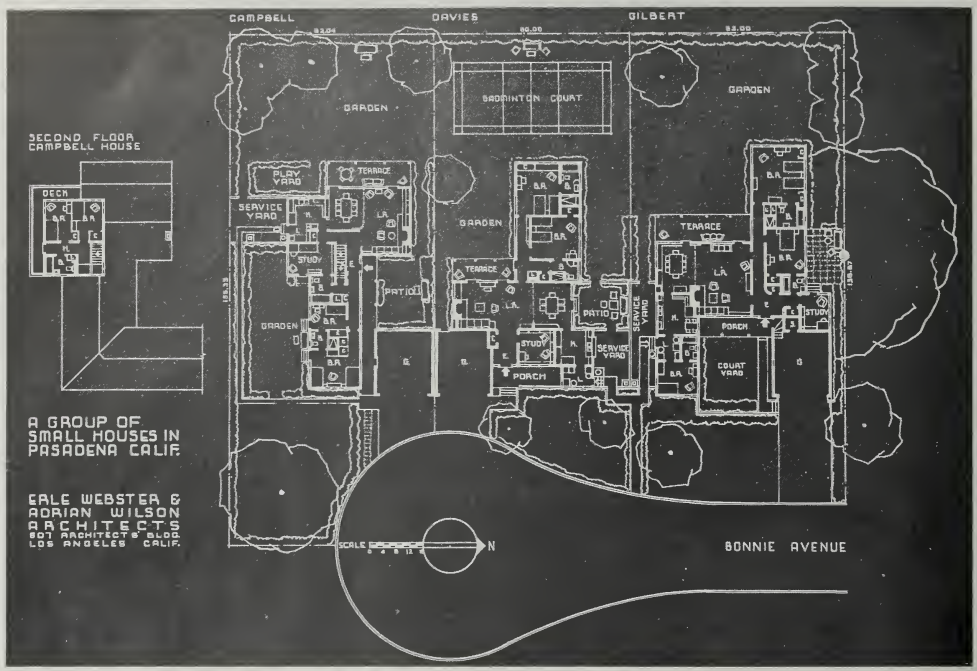
Photographs by Stuart O'Brien



Above is a view of the dining room in which the furniture is natural bamboo and the bamboo fireplace is faced with mirror. In the living room the glass fireplace is the keynote of the room, which is done in a monotone . . . white walls, a white rug, depending upon the rough texture of materials for contrast.

The hardwood floors in the main rooms are almost black in color. In the entrance hall the walls are white, the floor of ornamental rubber, and standing out with great effectiveness is a Victorian settee of rosewood upholstered in red. The interiors of this Bermuda house were designed by Elsie de Wolfe of New York, and carried out by P. J. Sullivan of Santa Monica.

OF MR. AND MRS. GARY COOPER



HOUSING FOR THE SMALL GROUP

The Houses on the Cover

By ERLE WEBSTER

WE'VE been hearing a lot of late about Group Housing and Mass Housing and this and that kind of housing, and we've all wondered more or less just what it had to do with us personally. Usually the projects discussed have had very little to do with individuals, being planned in mass for the masses; but in the case of this small development in Pasadena the principles of group housing proved not only to have a very interesting and personal application but also demonstrated a number of distinct advantages of this method over the usual unrelated individual procedure.

A single block in an older developed section of Pasadena near the California Institute of Technology had just been subdivided when this group of forward-looking people wisely decided to co-operate in their building programs by buying and building together. The subdivision consisted of only ten lots, five on either side of a dead-end street which provided freedom from the disturbance of heavy traffic. Three adjoining lots were well chosen so that the old established planting on two sides and a splendid old oak on the third side gave a maximum of privacy from adjacent properties. With this favorable seclusion provided, the first consideration of the plan became that of harmoniously relating the indoor and outdoor living areas of each one to the others.

In order to gain the greatest possible space at the rear for a joint badminton court, the garages were moved forward and made a part of the houses. Service yards were also brought forward and directly connected with the rooms they serve, and by joining two of these areas as well as two of the garages a barrier was provided on the street side which served to create delightful private outdoor living or dining spaces at the sides of the houses. This placement of service and garage facilities produced a more spacious separation between the main rooms of the different houses and insured that the view from these rooms would not be spoiled. The opportunity to thus co-ordinate the planning and control of the outlook affords a degree of permanent privacy and livability not otherwise attainable.

We have just passed through an age of self-expression, and rugged individualism, and nowhere is it more apparent than in our residential districts where Spanish, English and Cape Cod sit snugly side by side, with the bay window featured in one frequently gazing into the service yard of the next. Individuality is very desirable in a home and was maintained in this group of houses by designing each to express the needs and requirements of its owner, without sacrificing the unity of the group.

The relative placement of the different elements having been determined, the individual houses were planned, without the constraint of any period or style. The use of the rooms and their relation to the outdoors and to one another was given first consideration and a sense of openness between the rooms and to the outside was sought rather than a separation. This adds a spacious quality to moderate sized rooms which is further increased by the use of built-in furniture and through the elastic arrangement of living and dining rooms which can be used as one room or separated as desired by folding partitions or curtains. The placing of all furniture, whether fixed or movable, was considered as a part of the design of the rooms rather than merely a matter of the decoration. The treatment of the exteriors was simply and naturally developed from the plan with a resulting harmonious character that is not without pleasing variety in form and detail.

In addition to the obvious advantages of coordinated planning to be derived from group housing, there is also a definite economy of construction resulting from the multiple project which makes such a scheme worth careful consideration.

A COMMUNITY PLANNED FOR THE WELFARE OF THE INHABITANTS

An ideal residential development where the fees and margin of profit of the landowner, realtor and builder are assured yet minimized and there is a guarantee of real architectural control.

By RALPH C. FLEWELLING, A.I.A.



THOMAS ADAMS has said that community planning "is a science, an art, and a movement of policy concerned with the shaping and guiding of the physical growth and arrangement of towns in harmony with their social and economic needs."

It is generally conceded in our modern age that the art of building can no longer be dissociated from the science of land usage if our present day civilization is to profit by modern technological developments. While the rapid developments made in communication and transportation have contributed much to what we are pleased to term "progress", unless we are able to so order these instruments of progress as to bring harmony rather than discord into our mode of living, these instruments may in many ways prove a debit rather than an asset.

A well conceived and well ordered "plan" for any community can have only a few simple and direct objectives, all of which tend to secure the physical and spiritual welfare of the inhabitants. Valley Crest is a community which has been planned with these objectives in view. It represents two years of study into the plans of the better residential community developments, both in this country and in Europe, and an examination into the factors which have caused most of them to fall short of the complete accomplishment of their objectives. The study has been approached from the standpoint of a future inhabitant of a community in which ample opportunity might be given to the art of living.

Any development that would obtain a well ordered and pleasing relationship between the land and buildings and its purely physical and technical improvements, such as the provisions for traffic lanes, sidewalks and paths, means of intercirculation and recreational facilities, must strive for the maintenance of all the natural beauty available. Many an otherwise desirable residential development has been ruined for all time because of a failure to envision the use of natural beauty.

From the standpoint of physical properties, the site of the development is unusu-



Typical of the types of homes to be built at Valley Crest is this California farmhouse designed by Architect Edgar F. Bissantz, a member of the architectural board.



ally blessed by nature. Valley Crest overlooks beautiful La Canada Valley and provides an unbroken vista of the city of Pasadena to the east and southeast and the north slope of the San Rafael hills to the south. To the southwest and extending to the western horizon, lie the Verdugo Mountains, and the Sierra Madre Mountains form the background for the site. The property is high, with a dry, healthgiving climate. The elevation of the northerly boundary of the site is approximately seventeen hundred feet. The soil is of the most fertile in southern California. The natural arroyos present on the site have lent themselves perfectly to a system of private parks and playgrounds. As for the matter of accessibility to the City, Valley Crest is located at thirty minutes by automobile from the center of downtown Los Angeles.

In Valley Crest the traffic hazard has been practically eliminated, inasmuch as there are no through streets. All paved streets are dead-ended and form simply the automobile approach to the homesites. The houses will actually face on the parks, which are held jointly as the property of the community homes association, membership in which is held with each piece of property. The community association is known as the Valley Crest Association and is incorporated as a non-profit, mutual benefit association under the laws of the State of California. The parks will provide the sites for tennis courts, badminton courts, and bowling greens, together with small children's playground units at desirable locations. All pedestrian traffic follows walks through the parks and provision has also been made for bridle paths through the parks and connecting on the easterly side with the trails that now exist through the Flintridge and Arroyo Seco section to the Angeles National Forest. All utilities are underground, and the base tree planting along the streets and the parks is to be put in with the development of each unit.

These matters have to do largely with the physical aspects of Valley Crest. The matter of restrictions and architectural development is one to which much time in study and research has been devoted by the developers. Not only should the land be skilfully planned to produce an orderly and convenient community, but careful and scientific safeguards should be established to insure the high artistic character of the improvements. The Protective Restrictions are the result of over twenty-five years' experience in city planning, together with a progressive conviction in the minds of the developers that the character of the improvements must be controlled at its source by the Valley Crest Association, through an architectural board which will be responsible for the architecture within the development. Together with this feature is provided the program of "unit construction". The fact that houses will be constructed in units of ten or more, pro-

FOUR DISTINCTIVE CALIFORNIA HOMES OF THE

gressively, to suit the requirements of the individual owners, opens a new opportunity to the home owner in substantial savings in construction costs.

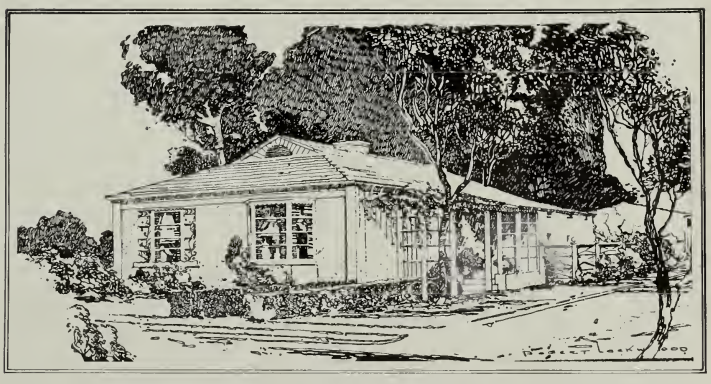
The economies offered through neighborhood planning and group buying power, together with qualified architectural service, provide the ultimate to the home owner in sustained property values over a long period of years. Provisions made in the development program for the ownership of the Plaza sites by the Association provide a sustaining income for the perpetual upkeep and improvement of the park and playground areas.

The Valley Crest plan today represents the collaborative efforts of many men versed in the diverse fields of architecture, city planning, land development, landscape architecture, utility engineering, and building construction. Throughout the past period of intensive work, there has been grasped and maintained a vision which at no time has been dimmed. The amenities of life, as provided for at Valley Crest, will go far as a palliative for the hurly-burly of the great city, and recapture for its inhabitants the well rounded quietude which at one time was the rightful inheritance of every Californian.





Above is a modern French house designed by Architect Ralph C. Flewelling; to the right a California ranch house designed by Architect Winchton L. Risley and below a sketch of a wood frame and stucco residence by Architect Eugene Weston, Jr. Mr. Bissantz, Mr. Flewelling, Mr. Risley and Mr. Weston are the four members of the architectural board.



The parcels of land in the Valley Crest development vary in size from one-third to two acres and the cost ranges from $1200 to $3500. These lots will allow plenty of room for recreational areas, gardens and fruit trees. It is expected that the average cost of the dwellings in the first unit will be between $6,000 and $10,000.

TYPE TO BE BUILT AT VALLEY CREST

CULTURES OF THE PACIFIC

By BEN DAVIS, A.I.D.

ARCHITECTS at present are designing a great "Pageant of the Pacific" to take place in San Francisco in 1939. It is a serious venture with many grave problems confronting them. We do not live on past glories in San Francisco. Twenty-four years will have elapsed since we received the plaudits of the world for our Panama-Pacific Exposition. Twenty-four years of progress!

Twenty-four years ago it required at least eighteen days to span the Pacific; today, a week! Today our port harbors planes, ships, fast trains and motors that bring us treasure and romance from the farthermost corners of the Pacific in a few days. Fast transportation has truly brought our neighbors close to us and now, seeing them in the light of what they mean to us, we truly want to express for them our "Pageant of the Pacific."

California has out-grown the rehashed classicism of Europe. Bejewelled towers and Spanish domes no longer express its mood. Europe is too outworn, too outmoded further to serve as inspiration. It is toward the Pacific that we must now look for freshness, vitality and inspiration for our "Pageant," and we must look through modern eyes, for we communicate with it by modern transportation.

Each great exposition of history has brought a lesson to the world. London in 1853 displayed to the world the glory of her colonial empire, with far-reaching effects. In 1893 the exposition in Chicago directed the attention of the world to the "grandeur that was Rome and the glory that was Greece." In 1915 San Francisco created a jewelled fairyland and Spanish Renaissance that has long been remembered. Paris in 1925 focussed the attention of the world upon contemporary art and architecture, and the fair in Chicago of 1934 brought this new art incentive to Main Street. Now, San Francisco architects must add another to this group of epoch-making expositions.

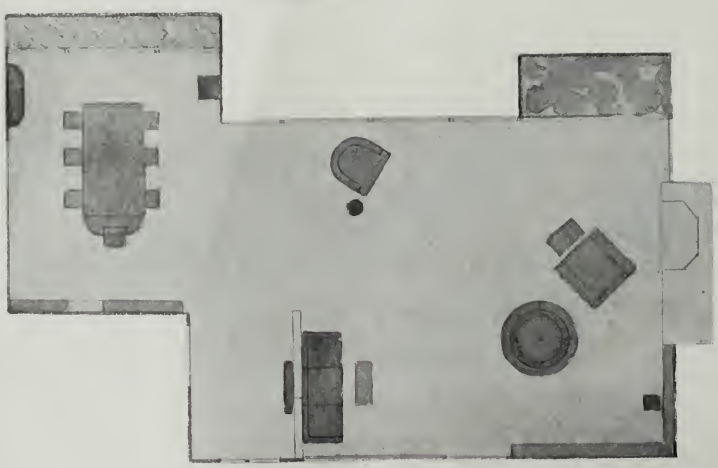
Pacific Ocean cultures have streamed through our Golden Gate in a steady succession for generations and we have taken to our bosom the thousands of contributions, inspirations and object lessons of our neighbors. But their arts are varied and the world knows little of the beauty of the Pacific. For years our homes have been built around rugs, lacquers, porcelains and silk treasures from the Orient, and yet we have let slip by the opportunity to use the yellow glazed tile roofs, the garden walls with the beautifully grilled openings, the lacquered columns and doors. Sculpture, painted carvings, jewels and printed cloth from the islands of the Pacific have adorned our homes, but we have not caught the spirit of the gay, carefree life of these people. Let our Fair express it in music, dance and the colorful foliage of the islands. Winding up the Eastern shore of the Pacific, caravans have brought from Peru and Mexico the lore of the Incas, the Mayas, the Toltecs and the Aztecs. We have adopted the textiles, the potteries, the color, but we have overlooked the aromatic woods with which they lined their houses. The low relief polychromed sculpture of these peoples we have seen incorporated in our own buildings, but the sincere and vital masonry structures have been left to archaeologists to pore over.

The site for our Pageant has been chosen well, guarded by our two great bridges, surrounded by the same waters which touch China, Easter Island and Mexico. But now a style of architecture is called for that expresses the name, "Pageant of the Pacific"—a style which encompasses the scale of Angkor, the richness of the Mayans, the happiness of the Polynesians, and the intimacy and color of the Orient. These moods must be translated to meet our modern needs—they cannot be mere reconstructions.

Our Today is more in step with these cultures of the Pacific than with the tawdry sentimentality of the Victorian era or the illusions of grandeur typical of the 17th and 18th centuries. We stand with these men of the Pacific before the same simple altars to enduring beauty and feel the same vibrant pulse of life-giving forces. With this, our "Pageant of the Pacific," San Francisco can make her contribution to the world. No estimate can be adequately made to determine the inspiration to the world of art and industry that would be derived from such an exposition. Those familiar with the ancient native arts of South America, Southwest American Indians, early China, Alaska and the Pacific Islands recognize the resemblance of the design employed by all. To trace this influence and make it articulate to the public would be an inspiring task. Our artists and students could produce designs for a multitude of textiles, pottery, glass, metal, furniture and architecture that would supply the art and commercial world with inspiration for decades to come. At last our interior decorators would be recognized for the use they have made of these arts for years. Our museums should collaborate with exhibits of Oriental Art, Island Cultures and the ancient civilizations of the Western Americas.

We want no Arabian Villages; we want a translation of the cultures that have become native to us, a part of our heritage and understood by us. These are unexploited by the rest of the world and practically unknown. They are fresh and full of inspiration.

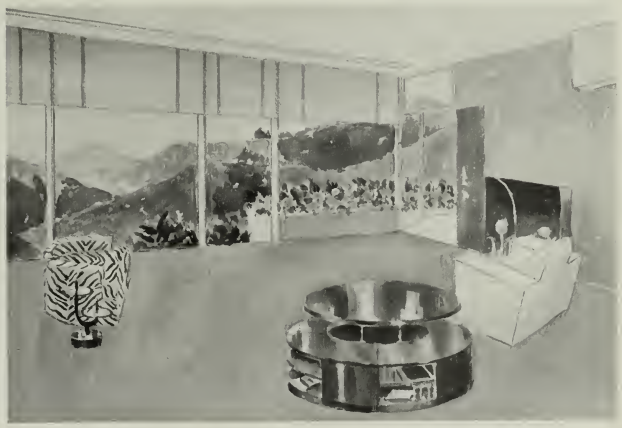
We have architects with a knowledge of this spirit and sympathy in the beauty of the Pacific Ocean Cultures. We have students who have spent their lives in storing material for just such an opportunity. We have only to hold out our hand for experts and artists to join us from the entire borders of the Pacific. Let us make this truly a "Pageant of the Pacific."



PLAN OF FURNISHING TWO ROOMS OF A MODERN HOUSE

Ruth M. Johnson, designer and decorator, has used here the popular new conception of combined dining and living rooms in the modern home. A check of the room arrangements in the concrete homes illustrated last month will disclose that this arrangement is in popular favor. This particular plan with detail sketches on the opposite page was proposed for a client in Los Angeles.







The house is situated on the top of a mountain with the view as unrestricted as possible. The walls are light lemon yellow, the floors, carpeted throughout, a light rust color. Built-in bookcases and cabinets are made of gum-wood, all the furniture is of walnut. The Venetian blinds are lemon yellow with blue tapes. The large upholstered chair near the fireplace is covered with blue Kinkimo, with bone white leather on the top of the seven inch arms. The couch on the other side of the room is covered in soft vermillion fabric of the same texture, and is made in three sections so that it may be used as a love seat with an additional chair or as three separate chairs. The upholstered circular chair near the windows has a very low back so as not to interfere with the view and is covered in brown and cream colored linen with a zebra stripe pattern. A loose cushion on the couch matches the circular chair. The long coffee table in front of the couch has a mirror top, while the small table, inspired by a cactus plant, has two circular glass shelves. The circular library table is four feet in diameter and the sectional pieces around it may be used as benches or end tables, each section having two convenient shelves for books and magazines. The edges of these pieces of furniture and also the built-in book shelves, are banded in black, creating a dark accent in the room.

The dining room looks out over the mountains, and a horse shoe arrangement of seating takes advantage of the view. The table is oblong with a separate semi-circular table at one end. This may be placed against the wall and used as a serving table. The circular mirror is royal blue and white glass decorated with chromium balls. The blue is repeated in the lacquered diagonal bands on the top and legs of the table. The chairs are covered in bone white leather. Built-in shelves for china and linen complete this room. Ruth M. Johnson, designer and decorator.



Courtesy S. & G. Gump Company of San Francisco and Honolulu

TWENTIETH CENTURY CHINESE

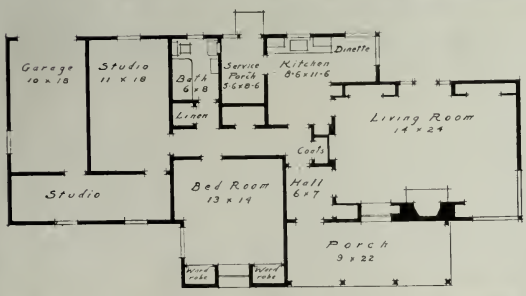
Since the days of Marco Polo, China has been an increasing source of inspiration. The Medicis treasured rare porcelains and 18th century France took as its inspiration the art of Ch'ien Lung. The result was Chinoiserie, with all the frivolity typical of the gilded age of rococo decoration.

The modern designer feels more in sympathy with the Chinese artists of the more archaic dynasties. The daily life of these periods was expressed in their art and through it, sets a worthy precedent for our designers today.

This dining room arranged in the twentieth century manner adapts the structural forms of the early Chinese with our modern ideas of decoration. The beautiful veneered surfaces of natural colored burl maple with cross bandings of rosewood create a reflecting surface for the crystal and china decorated with bandings of platinum. The structural members interpret the reeded motif of China in rare macuba wood and the white leather upholstery supplies just the right value of color to accent the lighter note of the maple. The chest is a translation into our modern scheme of an old Chinese lacquer chest.

The accessories of this dining room are those of a collector of rare jades and porcelains. The Eight Immortals in celadon jade lend their dignity to the center of the table. Rare sea-green jade jars on the chest continue the Chinese tradition. Tang pottery figures of horses prance in curtained recesses.





RESIDENCE OF MR. AND MRS. LOUIS B. ZIEGLER

Sierra Madre, California

KENNETH A. GORDON, ARCHITECT

Nestled up in the foothills below the Sierra Madre mountains this Early California style small house is oriented to take advantage of the magnificent views. The owner of this house is a photographer and in place of extra bedrooms has provided two large studios. There is also a large studio window at the north side of the living room. Walls of wood and plaster are light cream, blinds are painted light yellow and the roof is brown shingles. The walls in the living room and hall are stained and waxed redwood and the ceiling with exposed rafters painted white is ivory plank Celotex.







Courtesy S. & G. Gump Company of San Francisco and Honolulu

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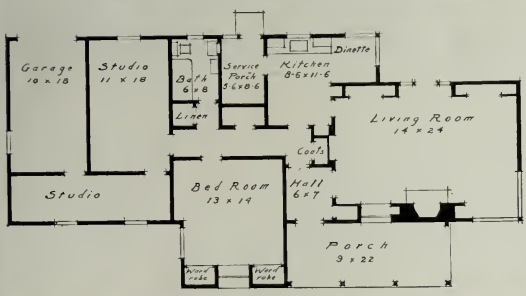
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Photograph by Gabriel Moulin

SAN FRANCISCO'S FEDERAL BUILDING

By MARK DANIELS, A.I.A.

DANIEL H. Burnham's "Plan for San Francisco" was started in 1905, was completed in the early part of 1906 and had not been distributed, except for a comparatively few copies, when the disaster of April of that year overtook the city.

In his plan, Burnham had located the Civic Center at the junction of Van Ness Avenue and Market Street, but after the great catastrophe his plans were modified. His heroic and broad visioned conception, however, became the source of inspiration for subsequent development particularly in the matter of buildings to be grouped around a Civic Center.

...spiration is only one of the essen-...s in great work. There must be men ...ital horizons are commensurate with ...piration, who can carry their work ...tion. San Francisco, always fortu-...ving men to meet crises, was blessed ...oup of architects capable of keeping ...n Mr. Burnham's slogan, "Make no ...s." To the late Willis Polk belongs ...it for the fight he put up to see that ...lans were made. To Arthur Brown, ...gs the credit for carrying out most ...ork that has been accomplished to ...

...rown has been connected with the ...ent, planning and construction of four of the major buildings in San Francisco's Civic Center group. Primary, of course, is the City Hall which was done by Mr. Brown in association with John Bakewell. Then came the War Memorial group comprising the Opera House which he did in collaboration with Mr. Lansburgh and the Veteran's Building for which he was solely responsible. Last to be completed is the Federal Building.

About this building there is an air of grace, dignity, and restrained beauty that defies description. It takes its place in the group of buildings that is rapidly becoming world famous without fanfare or blowing of trumpets. The scale of every detail, the openings, the columns of the colonaded facade and the exquisite taste in the varied reveals of the pilasteréd facade are mute testimonials to the earned fame of a scholarly architect.

But what other could we expect from Arthur Brown Jr., Officier Legion d'Honneur, lecturer on Architecture at Harvard University, Architect of Department of Labor Building in Washington D.C. and member of the Board of Architectural Consultants for the United States Treasury Department?

As to details there is not much that can be said that cannot be said about almost any large office building devoted to government uses.

(Continued on Page 42)



Photographs by the Bruner Studio

A sense of scale and the power of restraint are only two of the characteristics of the work of Architect Arthur Brown, Jr. Nothing in this view of the corner entrance to the Federal Building in San Francisco is overpowering. Every detail takes its place with the grace of a Baconian phrase. How the very stones themselves must have enjoyed being set in this design by a great artist!

There is a feeling of substance and dignity, a quality of enduring peace and beauty, about the Government architecture of Arthur Brown, Jr. that is a welcome note in these times. Built in granite, marble and bronze it is difficult to imagine a red flag floating above its cornice. At least three of San Francisco's Civic Center buildings bear the everlasting stamp of this style of architecture.





Photograph by George Haight

ARCHITECTURAL POLYCHROMY

PART II

By EUGENE WESTON, JR., A. I. A.

IN the Gothic period color came to a full and complete use and most of the sculptural stories or cathedral fronts show many traces of the color and gold with which they were once illuminated. The best preserved of these painted statues in place are probably those in the South porch of Lausanne Cathedral. These have their garments diapered and bordered with patterns. At Reims, one or more of the figures show a similar treatment and the shafts between them have traces of chevron patterns. A visitor to Paris in the time of Charles VIII noted that the West front of Notre Dame was ornamented with gold and painted with divers colors. The Christ of the central door and the Virgin above in the middle of the front were especially splendid, but all the sculptures were decorated.

Piecing together the fragmentary evidence makes it clear that all exterior sculpture was intended to be painted as part of the traditional finish and to protect the stone from decay. It is to this skin of paint that we owe the preservation of so many of these works, which in most cases have suffered little or nothing from the weather, but only from violence. The method of treating a great Gothic building in color was to wash the whole with ochre; to paint certain niches and hollows red, green, and blue; to decorate fully the images and write inscriptions on the scrolls they bore; and then to touch certain details with gold.

The finished front was fair and sparkling exactly like a colossal painted ivory triptych. From the front the color and gold spread to the lead roof; the crest was gilt and at times the slopes were laid with a big pattern. The flèche would be fully decorated and at Chalons the west spires had the lead work covered with figures and canopies painted much in the style of colossal enamel work. Throughout all the daily life of the Gothic period, bright color was used in the costumes, the tombs, the windows, paintings, embroideries, gold and silver enamel work, the varied and assorted accoutrements of war, the vestments of the clergy, in the beautiful illuminated manuscripts, etc.

Gothic color can be followed here and there through its many ramifications and varying uses but for brevity I will turn to the ancient Assyrian and Babylonian style. The buildings of that period, erected in the region of the Tigris and Euphrates, usually were built of unbaked brick and surfaced with some type of fired brick. The peculiar type of stepped and terraced buildings, similar to blocks piled one on top of the other in decreasing areas, developed a peculiar polychromy. These stepped surfaces were treated by using alternations of color, which may have had religious or symbolical meaning, and carried so far in some cases that the whole of a stage or horizontal stripe or story height of the building would be of a different general hue from the one next below and the one next above. Herodotus says of a particular build-

The Sidney Lanier branch of the Los Angeles Public Library in North Hollywood was designed by Eugene Weston, Jr., to carry out a limited use of color. The roof is red tile; the body color of the building is white with white tile hips and ridges. The concrete base which is carried up to the window sill line is terra cotta color as well as certain door and window architraves. Sash and door frames and the entrance wrought-iron grill gate are emerald green with yellow ochre sash, doors and screens. A decorative tile wainscot is used in the entrance vestibule and a decorative tile panel above the drinking fountain with tile window grills set with green antique glass at each side of the entrance produce a dominant polychrome quality. Two modeled terra cotta coats-of-arms are in full color.

ing "that the battlements of the seven walls, one within another were raised higher and still higher, so as to show from without the city; were first white, then black, then scarlet, blue, orange, while the inner walls were topped with silver and gold." This color was obtained by the use of enameled bricks or tile and there are many fine examples of modeled ornament and sculpture in glazed color on brick existing today in museums, and which adorned many of the walls of those ancient buildings.

Egyptian architecture was developed principally with the use of fine building stone and granite and, as a result, their polychromy differs from the Assyrian, although some brick buildings and glazed materials were occasionally used. The Egyptians throughout their many dynasties developed various methods of polychromy. One favorite way was to cover a wall with scenes and hieroglyphs, which were carved into the stones and then filled level with colored mastics so that the detail appears as in a painting. Practically every type of color decoration used in other styles was at one time or another beautifully done in the same form in Egyptian architecture. Due to their dry climate and the wonderful tombs that have been excavated we have a clear idea of the color used in the various periods, in their implements, vases, costumes and painted surfaces. I think the exhibit of King Tutank-hamen's relics in Cairo has some of the finest works of art to be seen anywhere. The color schemes of these articles are mostly gold, vermillion, turquoise blue and lapis lazuli blue, a most noble combination in its simplicity.

Many other combinations of colors were used in Egyptian work, and there is much more variety of color than in the Greek or Assyrian styles. Sculptured and painted ornament of surfaces on the exterior of buildings was universal throughout, and particularly well done during the Middle Empire, and this decoration included an unusually large amoun
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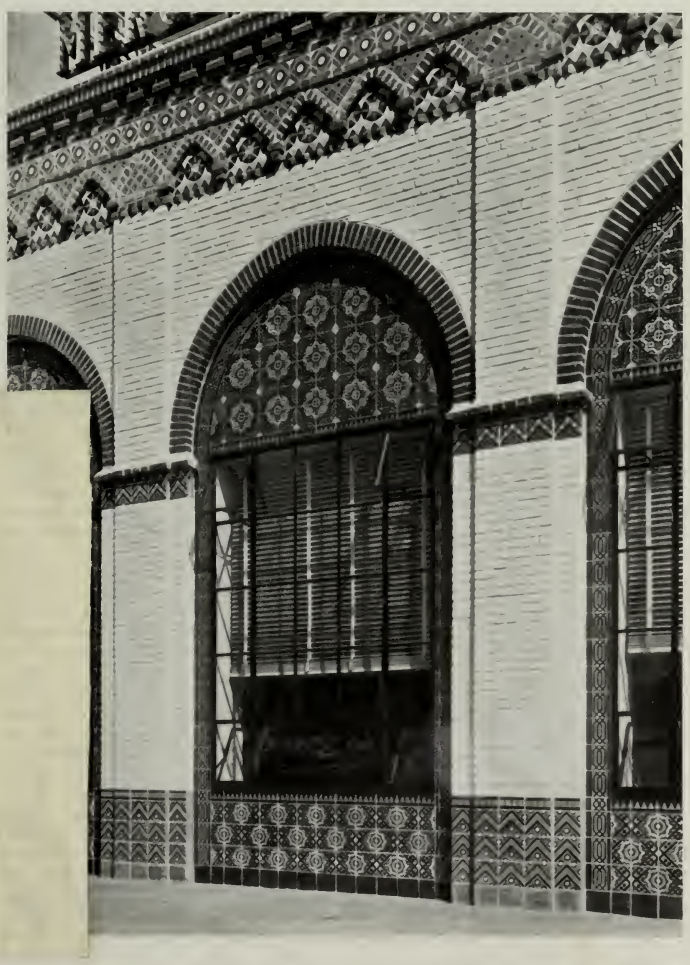
preserved to us in a very surprising way.

It is practically impossible to review intelligently the tremendous field covered under the headings of Hindu, Chinese and Mohammedan polychromy. There are, however, more buildings existing at present (where color was used fully and a complete polychrome theory evidenced) and available for study than in the styles I have briefly reviewed. Throughout Japan, China, the Malay Peninsula, India, Persia, North Africa, and close to home—in Mexico—there are many types and varieties of architectural polychromy. For instance, in far away Samarkand there exist today many fine glazed brick and tile—encased structures that were built during the reign of Tamerlane, and exhibiting a skill and color sense as fine as that displayed in the exquisite Persian rugs we are able to buy today. These buildings were essentially Persian and were principally colored in two shades of blue, white and sometimes black and iridescent gold.

Throughout Persia we can find mosques, minarets, palaces, courts and homes exhibiting this same kind of decorative design. In India many buildings were colored by the use of marble and inlay of precious and semi-precious stones in floral and conventional patterns; also brilliant and permanent combinations were obtained by the use of mosaics of colored stones. In Japan and China exquisite, colored temples, pagodas, etc., exist for study. (It is interesting to know that the temple columns are often red, which is obtained by winding the original wood posts with cloth which has been dipped in ox blood and lime.) This material is smoothed and rubbed until almost an indestructible mirror-like surface is obtained, and of a most permanent nature from the color standpoint.

Bangkok in Siam is a city of color and temples, and glazed tile and terra cotta, gold

(Continued on Page 48)





Plain or mottled colors of linoleum with strips or borders make it possible to secure original patterns and designs that are appropriate for most rooms of the house. This pattern in the sun room of a Hollywood residence is quite effective. Photograph courtesy of Armstrong Cork Products Company.

FLOORS

Number 5 of

THE SMALL HOUSE SERIES

IF THE sole function of a floor were merely to give a surface upon which to group furniture, construction would present but a small problem to the architect. But it must withstand the attrition of thousands of footsteps, the weight of an occasional grand piano, provide an area for dancing, and present and furnish a surface that will be kind to the pink parts of youngsters that can't be stopped from sliding on them.

On discussing any subject connected with architecture one's first instinct is to begin with primitive developments. While this series is purposely pointed away from any such pedagogical discussions, a few of the early forms of floors should be mentioned.

In most Latin countries and in others such as Ireland and Wales, clay floors are common in peasant houses. These floors are worn smooth and polished by the bare feet of generations until they present a surface that looks like our modern waxed tile. Nearly all of the floors in small houses in medieval times were either clay bricks or stone or some combinations of these. Naturally they were on solid earth. Wood floors came with the development of carpentry and framing. In the small houses these floors persisted until present days. With them have been combined other materials for floor surfaces, such as tile, cement, asphalt compositions, and linoleum. It is the purpose of this number to discuss some of these.

Many authorities segregate floors into the following classifications:

1. Rigid floors—embracing tile, marble, terrazzo, and concrete.
2. Resilient floors—embracing linoleum, cork compositions, rubber tile, and mastic floors.
3. Wood floors.

Tile Floors

Quite likely the manufacture of tile of a weight and thickness that could be installed upon wood joists was inspired by the memory of some of the peasant clay floors. Contrary to the belief of many laymen, the use of tile as a floor surface in a wood frame house is quite within the bounds of good practice. Throughout Mexico and southern California there are innumerable examples of good firm tile floors in both first and second stories of frame houses. The principal features are ease of maintenance, durability, and charm. The question of proper base mold is of considerable importance both esthetically and practically. In larger houses precast stone molds are used.

Marble cannot be properly considered as a flooring for a small house. Perhaps terrazzo should also be eliminated, but there are instances of terrazzo floors in small houses in southern California that would justify its inclusion. The great advances made in terrazzo working machinery have greatly reduced the costs and where a terrazzo finish can be applied to a concrete slab poured directly upon the ground the costs of such floors do not get out of bounds.

Quite obviously the rigid floors are the more enduring; also it may surprise some readers to learn that tile costs are being reduced by ever advancing methods of manufacture.

Resilient Floors

Linoleum, cork, and rubber tile seem to be coming into their own as a finished floor in domestic architecture. We are departing rapidly from early prejudice in the adoption of new materials for construction and finish. New methods of manufacture, extremely wide range of color and improved methods of laying and cutting have come in recent months and made it possible to create startling and beautiful effects with medium weight linoleum. The linoleum is pasted to the lining felt and also rolled smooth. Cove and other moldings in linoleum finish can be purchased in the open market to give the room nearly any effective trim that is desired.

Wood Floors

One of the functions of the first story floor overlooked in the opening remarks of this column is to prevent cold and dampness from reaching the room above. For this reason 1″ x 6″ boards are nailed over the floor joists and over this is laid a sheet of building felt which is usually a fifteen pound asphalt saturated felt. Resin treated paper should never be used between a finished wood floor and a sub floor.

In each case of tile, linoleum, cork, or wood as a finished floor material it is necessary that the surface of the floor receive a finished treatment with either shellac, wax, oil, or coloring materials or some combination of them. One should be careful to see the color of tile, linoleum, or wood after the finishing treatment has been applied before they come to a decision as to esthetic merit.

In many of the houses of today are to be found combinations that would have been considered wildly radical twenty years ago. Some of the combinations that are growing in popularity are terra cotta tile in the hall, linoleum on the dining room and kitchen floor, oak planking in the living room, ceramic tile in the bathroom and carpeted pine floors in the bedrooms. This selection is varied by substituting linoleum, or cork, or rubber tile in the bathroom and sometimes in the living room, and changing the linoleum in the dining room to oak. There is a marked tendency to return to the ful

BOOKS

By EDWIN TURNBLADH

New Books—25 Years Ago

THE year 1911, from a literary standpoint, was unique, if not great, in a bright variety of ways. From the files of the *Literary Digest* of that year I discovered much that you may care to know or recall.

Starting with California writings, I noted one by S. D. Woods, titled "Lights and Shadows of Life on the Pacific Coast." Mr. Woods made a voyage to California in 1849, and the *Digest* reviewer observes that "the present volume contains a record of his boyhood, manhood and mature life in that genial section of the United States on the Pacific Coast . . ." Now there's a phrase for California advertising—"genial section"!

Other books by Californians, published during 1911, were a novel by Mrs. Fremont Older, "Esther Damon," and "The Japanese Letters of Lafcadio Hearn." The *Digest* comments that Hearn "sometimes reminds us of Walter Savage Landor, though his mind was more agile and susceptible, his diction more highly colored and more intense."

Among the new popular reading of the year was "Mother Carey's Chickens," by Kate Douglas Wiggin; "The Harvester," by Gene Stratton Porter; "The Dweller on the Threshold" and "The Fruitful Vine," by Robert Hichens; "The Ne'er Do Well," by Rex Beach; "The Iron Woman," by Margaret Deland; and Joseph C. Lincoln's, "Cap'n Warren's Wards."

Among other popular reading was a charming, helpful guide by Charles H. Olin, "Phrenology—How to Tell Your Own and Your Friends' Character from the Shape of the Head." It was apparently presumed that you could judge your enemies' character, and gladly, without feeling of the cornices on their penthouse architecture.

For egos out of "pep," Orison Swett Marden perpetrated two tomes, each of which were scaled in price to the round, easy sum of one dollar—"Getting On" and "Be Good to Yourself." Mr. Marden, who was the editor of "Success," if perhaps not the personification of it, advised his reader to "make the best of yourself, mentally, physically, and spiritually." Which of the three developments one ought to work on first was not specified, but surely no man can try all three at once and have any time left for necessary backsliding.

The year was marked by a flurry of excitement over African big game hunting, possibly stirred up by ex-President Theodore Roosevelt's adventures, as spread a trifle thickly on the pages of "African Game Trails." Indeed, two new Roosevelt books were foisted on the public in 1911—"African and European Addresses" and "The New Nationalism."

Roosevelt, you may recall, happened, in 1911, to be a magazine writer, fuming and snorting on the pages of the *Outlook*. He was ambitious to bag more big game in America—specifically the presidency again, in 1916 if not 1912. To promote that ambition he now started punching William Howard Taft in the paunch—Taft, whom he practically elected president in 1908. Roosevelt was now utilizing the *Outlook* to undermine the Taft administration. The *New York Sun* observed in November, 1911, that "the relations between him and President Taft have already become distant."

Antidotal to the Roosevelt African tales was an outdoor book by the beloved naturalist, John Muir, "My First Summer in the Sierra." And for anyone desiring more cool adventure than Africa offered, Charles Sheldon wrote "The Wilderness of the Upper Yukon," a story of Alaskan hunting. One lone travel book on Mexico, by a William Gillpatrick, was titled "The Man Who Likes Mexico." Who didn't?

The year was uniquely memorable in children's reading. The twenty-four volumes of the Books of Knowledge which were soon a feature of American household education were published during 1911. The *Digest* noted that they contained "a vast collection of articles bringing down to the comprehension of children information on almost every conceivable topic." Ah, could we ever forget the Books of Knowledge! Or Frances Hodgson Burnett's, "The Secret Garden" which the *Digest* predicted "will charm everyone from the children to the grownups." Or David S. Muzzey's school text of texts on American history, the original edition of which was distributed in 1911.

Although the current era of biography was not yet at hand, a surprising Napoleonic vogue characterized 1911. August Fournier's biography, first published in 1885, and even today the most scholarly of all works on Napoleon, was translated into English twenty-five years ago by Annie Elizabeth Adams. Professor Fournier regarded Napoleon as "the slave of ambition and personal conquest."

The year saw a biography of Disraeli by William Flavelle Moneypenny, which referred especially to the literary works of the statesman who, in his own language, had "a devil of a tongue." Incidentally, George Arliss first portrayed Disraeli on the stage in 1911.

G. K. Chesterton's essays on Dickens were gathered under the title, "Appreciation and Criticisms of the Works of Dickens." Chesterton remarked that the great English author "has never been equaled in the art of conveying what a man looked like at first sight."

William Dean Howells' "Imaginary Interviews" was a book of 1911. The *Digest* thought that "William Dean Howells has never been in a happier vein than in these thirty sparkling lucubrations." *Lucubro, lucubrare*—"to work by lamplight."

"The Patrician," by John Galsworthy appeared in 1911, as did Henri Bergson's "Creative Evolution" and Havelock Ellis' "The World of Dreams," if I may sit this diverse company at one table. Guglielmo Ferrero, the greatest modern student of Roman history, published a book in 1911 about "The Women of the Caesars." The monumental Schaff-Herzog "Encyclopedia of Religious Knowledge" was first issued the same year.

Returning again to American literature of 1911, it is a pleasure to note Ambrose Bierce's "Collected Works," an edition of "The Letters of Robert Louis Stevenson," and Archbald Henderson's fine study of Mark Twain. "Country Town Sayings," by E. W. Howe is a book of the year. The *Digest* quotes one—"Put cream and sugar on a fly and it tastes very much like a black raspberry."

Brander Matthews' permanently standard text, "A Study of Versification," appeared in 1911. Some of the poets of the year were Louis Untermeyer, Edwin Markham, Ezra Pound, Lizette Woodworth Reese, John G. Neihardt, James Oppenheim, Edwin Arlington Robinson and George Sterling. "The House of Orchids," by Sterling, was published by A. M. Robertson of San Francisco. The *Digest* reviewer said "we could find fault with the overserious tone of George Sterling's fourth volume of verse."

Poems by Edwin Arlington Robinson were gathered into "The Town Down by the River," and "The River and I" was the title of a collection of verse by John G. Neihardt.

If, now, we compare American reading of 1911 with that of 1936, what do we find—any qualitative differences? Certainly there is a difference in quantity. Peculiarly enough, as we seem to have—or take—less and less time to read, the output of books increases.

One notes, particularly, the comparative absence of the introspective novel in 1911. What books there were of that nature lacked the unhealthy self-pity and egocentricism of the current kind. There is a noticeable scarcity, too, of biographical reading—compared with today, at least—and a welcome dearth of windy, half-baked economic and sociological discourses.

Aside from the inevitable and ever present moronic literature of the phrenological species, American reading, in general, seems to have been on a somewhat higher level of plain intelligence 25 years ago than today. Life and letters were gauged to a slower, more balanced and controlled tempo, which gave to both minds and books a substance and stability.

MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region.

Abbreviations used are:

H—Hardy H-H—Half-hardy T—Tender
E—Evergreen D—Deciduous A—Annual
P—Perennial B—Blooming second season from seed

FLOWERS—August

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Aster (Michaelmas Daisy) Named varieties	H. P.	3′	lavender, violet-purple	sun or part shade	deep garden with fair amount of water	Divide clumps in late fall or early spring.	Cut back for second blooming.
Alstroemeria aurantiaca	H.-H.P.	3′	golden yellow, orange red, brown spotted	shade	deep, moist heavy	Clump divisions in fall; corms or small tuber-like roots.	Does better if not disturbed often.
Dahlia Mignon— Dwarf bedding dahlia	Tuber	2′	yellow, salmon, red	sun	light loam well fertilized	Seed in March or April.	Water well when in bud and bloom.
Fuchsia— Named varieties	H.-H.E.	to 6′	reds, coral, violets, pink, white	shade	slightly acid	Cuttings, soft or hard, kept well moistened.	Needs plenty of water. Blooms all the warm months.
Impatiens	T. P.	2′	white, pale pink, coral, lavender	shade	garden, somewhat acid and moist	Cuttings any time.	Protect from frost.
Physostegia virginiana— Vivid is improved type with good color	H. P.	3′	pink, deep lavender	sun	garden well drained	Divide clumps late fall or early spring; seed.	Easily grown.
Salvia azurea Salvia Pitcheri (Sage)	H. P.	3′–5′	sky blue, white	sun	light garden well drained	Seed in early fall; divisions in spring.	Stake for tall plants, or pinch back in early stages for bushy plants.
Trachelium caeruleum (Blue Baby's Breath)	H. P.	2′	lavender blue	shade	moist and slightly acid	Seed in late spring for bloom the second summer; cuttings.	

SHRUBS—August

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Azara microphylla (Aromo)	H. E.	4′–12′		sun or part shade	garden	Cuttings of mature wood or heels of younger wood.	Of drooping habit. Listed for foliage only, flowers are inconspicuous.
Cuphea ignea (Cigar Plant)	H.-H.E.	2′	bright red	part shade	garden with moisture	Cuttings of new growth, heels best.	A dainty spreading plant. Prune to keep in bounds.
Hibiscus syriacus (Rose of Sharon)	H. D.	6′–12′	lavender, pink, white	sun	garden	Cuttings of ripe wood fall and winter.	Prune in winter.
Fuchsia magellanica in variety	H.-H.E.	3′–20′	scarlet and purple, etc.	part shade or shade	moist garden with mulch of leaf mold	Cuttings of green wood in early spring.	Give support to weak-stemmed varieties. Var. gracilis is a hardy shrub covered with tiny red flowers. F. cordifolia blooms every day in the year near sea coast.
Sutera grandiflora (Chaenostoma grandiflora)	H. E.	2′	bluish lavender	sun best	garden	Seeds; cuttings.	Of upright habit.
Ceratostigma Willmottiana	H. E.	3′	deep blue	sun	garden	Cuttings.	Very floriferous over a long blooming season.



The California Pacific International Exposition at San Diego, boasts of an unrivalled beauty—the beauty of its flowers, shrubs and trees. Always a delight to the visitor, this year Balboa Park is resplendent with its beautiful gardens.

VINES—August

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Antigonon leptopus (Rosa de Montana) (Coral-Vine)	H. D.	15′	rose pink	part shade	not too rich	Grows easily from seeds; divisions.	Grow under shelter of another vine or shrub.
Solandra guttata (Copa de Oro)	H.-H.E.	40′	creamy yellow	sun or part shade	garden	Easily from cuttings.	Control size by pruning, and remove ends of long branches to produce side flowering branches. Continuous bloomer.
Trachelospermum jasminoides (Rhynchospermum jasminoides) (Star-Jasmine)	H. E.	25′	white	shade	loamy	Cuttings in spring.	East exposure is good for this very fragrant vine.
Beaumontia grandiflora (Easter Lily Vine) (Herald's Trumpet)	H.-H.E.	25′	creamy white	warm sheltered	garden loam	Cuttings (slow).	Good in warm courts and patios.
Jasminum grandiflorum (Catalon Jasmine)	H. P.	30′	white	sun	garden	Cuttings; layers.	Prune severely in fall. This is very fragrant and a long season bloomer.
Lonicera Hildebrandiana (Giant Honeysuckle)	H.-H.P.	50′	yellow changing to orange red	sun	good loam	With difficulty from cuttings.	Blooms all summer, especially on the sea coast and sheltered from wind.

TREES—August

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Albizzia Julibrissin (Silk Tree)	H. D.	25′	pink	full sun	not particular	Seed soaked in hot water.	Drought resistant. Short deciduous period. Will grow large.
Lagerstroemia indica (Crepe Myrtle)	H. D.	20′	white, pink, rose, lavender	sun	garden	Cuttings of dormant wood, or wood after flowering.	Withstands heat but not drafts.
Vitex Agnus-castus	H. D.	20′	blue	sun	sandy is best	Grows quickly from seed in spring; cuttings; layers.	Drought resistant. Young plants are attractive bushes.



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THE AMATEUR BOTANIST

WE might as well forget any early determination to avoid technical names in the discussion of amateur botany if we want to get anywhere in the work of trying to determine varieties of plants. So let us open the door long enough to let in a few Latin and Greek words that must he known if we ever expect a scientific botanist to speak to us on the street.

The purpose of delving into systematic botany is to enable us to determine varieties of plants that we cannot recognize at a glance. When you get a real tough one the final analysis comes through a minute inspection of the construction of the flower.

First the floral construction is divided into three general classifications: epigynous, perigynous and hypogynous. As applied to petals and sepals, epigynous means horne above the ovary, perigynous means borne around the ovary and hypogynous means below the ovary. When you become familiar with this construction it is easy to start the process of elimination by first determining whether the flower is one or the other, thus eliminating all but the group in which it belongs. Roses and Dogwood are a good example of epigynous types. The Cherry is perigynous and the Solomon's seal and potato are in the hypogynous group. Now all you have to do is learn about a hundred thousand names of plants in each of these groups and you have got a fair start.



But we cannot always have a flower in our hands to determine just what variety the plant is. Sometimes we want to know the variety of a plant that is out of hloom. As a help in this perplexity the shape of the leaf is of vital importance.

Here again we have to let in the terminology of the scientific botanist. First to he considered is the general leaf form, whether it is long and slender, pointed, oval, round, heart-shaped, like the fingers on a hand, and so forth.

Next to be considered is the leaf margin. There are eleven marginal classifications of the leaf. (1) Entire, which means smooth edged. (2) Serrulate which is fine toothed. (3) Serrate which is a little deeper toothed. (4) Double Serrate which is deep toothing combined with fine toothing. (5) Dentate which is more or less finely notched. There is no use trying to describe them. Cut out of some book a picture of the eleven edges and paste it in your hat. Anyhow the remaining kinds are spinous-dentate, crenate, crenulate, undulate, scalloped, and sinuate. One thing for which I am grateful to the scientific botanist is that he did not put the prefix "in" before the last named type.

The two general classifications of leaves are "simple" and "compound". Compound leaves are sometimes compounded two or three times and confounded most of the time.

Another item of experience in distinguishing leaves is the apex or tip of the leaf. This frequently leads to a quick determination of trees that are only slightly confusing to the amateur. There are nine general types of species. Each having a name to indicate whether the leaf is sharp, pointed, half pointed, round, flat or indented at the end.

Compound leaves are the form in which are included the Pepper Tree, the Karoh, and the Horse Chestnut. Other and more complicated leaves are such as the Jacaranda, and the Carot.

Another word that must be learned and understood is "sessile". When a leaf is attached directly to the node in the hranch and the petiole is entirely absent it is said to he sessile. A petiole is a leaf-stock. Sometimes the petiole is not only absent but the leaf seems to embrace the stem upon which it is attached. Such leaves are said to be sessile clasping. The Aster has a sessile leaf, while the leaf of Brassica is said to he sessile clasping.

About the only way any comprehensive grip on systematic botany can be secured is by a thorough study of the taxonomy of flowering plants. All that this column can hope to do is to point out how to eliminate errors and to help to clear up an occasional point amongst our large group of amateurs.

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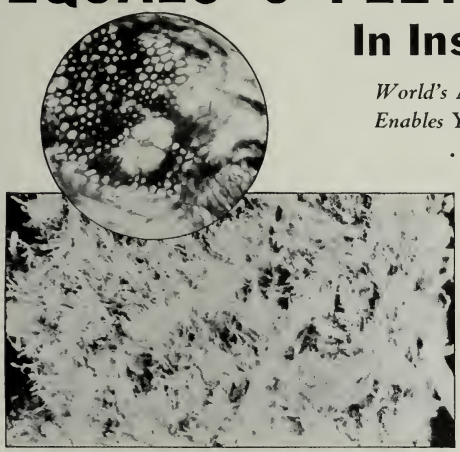


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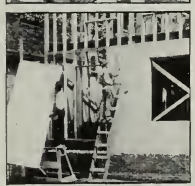
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SINCE 1911

(Continued from Page 15)

magazine and obtain from its articles and from its plates evidence of the work of the best architects in this region.

To display any structure which may be erected and to fill its pages with information irrespective of esthetic or technical value has never been the policy of the editors and publishers of this magazine. In this respect the reading public has always found it possible to find on its pages good examples of architecture. The architectural profession and the public profit by such a policy.

The Architects of California congratulate CALIFORNIA ARTS & ARCHITECTURE on its anniversary, for its past achievements and for its untiring efforts to advance the cause of good architecture, and buildings erected with high class materials, workmanship and good construction.

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President of the State Association of California Architects

Congratulations from a Prize Winner

FIFTEEN years ago when I arrived in California and became established in the practice of architecture, the *Pacific Coast Architect*, first published in 1911, served the architects of the West Coast with a well balanced, conservatively edited, architectural journal. Its policy of critical comment and illustrations of the best work of our California architects made it an outstanding journal in this region. Recognizing the need of a greater coordination of the efforts of artists and craftsmen in the development of the arts and crafts and the necessity of educating the public to a greater appreciation of good architectural design, in the early part of 1929 you radically changed the policy, widened the scope and influence and changed the name of the magazine to CALIFORNIA ARTS & ARCHITECTURE.

Now, upon the twenty-fifth anniversary of the publication I wish to express my appreciation, my sincere admiration for your steadfast adherence to a policy that has had far-reaching benefits not only to the architectural profession but to the entire State of California.

While your position as the leading architectural journal in this region remains secure, the undoubted value to interior decorators, landscape architects, artists, realtors, contractors, etc., makes CALIFORNIA ARTS & ARCHITECTURE of increasing widespread influence. And the general public, especially those who plan to build, find in it authoritative information and illustrations of only the best in domestic architecture.

My congratulations and best wishes for another successful twenty-five years of service.

By H. ROY KELLEY, A.I.A.

Thank You, Mr. Shippey

NOW that some of the household magazines are so largely made up of camouflaged advertising and propaganda, it is a pleasure to pick up CALIFORNIA ARTS & ARCHITECTURE, published here. Charles Gibbs Adams recently compared this magazine to several of the better-known national house and garden magazines and found it to contain more truth of value to Californians, and far less hokum, than any of them.

From Lee Shippey's Column—Editorial Page of Los Angeles Times—June 3, 1936

Praise from the Governor

I HAVE just learned that the silver anniversary issue of your magazine will be published in August. Please accept my most hearty congratulations and best wishes on this anniversary of the publishing of CALIFORNIA ARTS & ARCHITECTURE.

Your magazine, dedicated to a most beneficial purpose, has continued to progress through the years until now it is a fine contribution and exercises considerable influence on the development of the arts and architectures among the homes of this state and nation. Moreover, you present the cultural life of the state—music, drama, and other arts—in a manner that is bringing further worldwide acknowledgment of the high ideals of the citizens of California.

Please accept my best wishes for continued success in the publication of this outstanding magazine.

By FRANK F. MERRIAM
Governor of California



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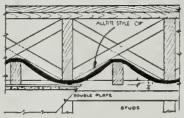
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LETTER FORUM

Of late, we have received a great number of letters from our readers. Naturally this closer contact with our subscribers is appreciated. It is not always possible to develop many of the ideas given us in these letters into articles or editorials and yet the thought-provoking comments, the studied opinions of these men and women interested in the cultural advancement of our State are of such interest that we feel this Letter Forum will prove a popular addition to the monthly issues of California Arts & Architecture.

This then, is your opportunity to express your views not only to the publisher and the editor but to our readers. We are particularly anxious to have your critical comment, whether it be criticism or commendation of policies or practices influencing the opportunity of securing a full measure of life in California.

THE PUBLISHER.

When a Luxury Becomes a Necessity

Dear Sirs:

The jerry builder is back on the job, in spite of everything that has been done since the last building boom to eliminate him from the picture. There is good reason why the attack on the jerry builder could not be successful. They are keen, wide-awake business men who give home buyers what they think they want for what they can afford to pay.

The majority of builders would much sooner use good materials, workmanship and design in the structural parts of the houses they build, but the buyers won't let them. The home buyer wants $4,000 worth of equipment in a $5,000 house. And why not? Hasn't he been led to believe that housing costs are down—that by some legerdemain he can get the walls, floors and roof of a house for little or nothing? Hasn't prefabrication been dinned into his ears with wild claims for low cost?

The demonstration houses he has seen are supposed to sell for three, four or five thousand dollars. When he inspects them he finds a $2,000 heating and ventilating plant, $1,000 worth of plumbing equipment, complete electrical equipment, possibly $2,000 worth, fine recreation room in the basement and in a few cases complete air conditioning in one or more rooms. It is only logical for the prospective buyer to assume that he can have all this equipment and the building to house it at the price of the house alone.

When the beautiful bathroom, strictly modern kitchen and ample heating and electrical equipment are purchased, the budget is nearly exhausted. Only a small amount remains to provide the structural or basic parts of the house. And that's where the skimping is done. Yet it is the quality of the structure that determines more than anything else whether the home is a good investment.

The buyer has little or no knowledge of construction and any doubts he may have are easily set at rest. Foundations, walls, floors, roof, heating, plumbing and electrical conduit built into the walls where it is not seen are taken for granted. No thought of a wet basement and cracked walls and plaster, sagging floors, jammed doors and windows, rusted out rough plumbing, excessive maintenance and depreciation. All too soon when he has to face these unexpected bills his earnest advice to friends is "Don't build or buy—rent!"

A coat of paint, some built-in cabinets, a cedar-lined closet, all of which can be obtained for $100 or so, will temporarily cover up many hundreds of dollars of defects in construction. But this is not the fault of the jerry-builder—he is furnishing what his buyers want at a price they can pay.

It is nothing unusual, as anyone in the housing field knows, for folks to want a $7,500 house and equipment for $5,000; but when they expect a $10,000 or $12,000 house and equipment for $4,000, certainly they have been misled.

A very intelligent couple just left my desk. They had tentative plans and specifications for a house of 26,000 cubic feet. The heating and air circulating plant was estimated at $2,500; the plumbing equipment at $1,800; electrical equipment at $1,000. The house was to be completely insulated, walls and roof. It was to be of fireproof construction throughout with strictly modern stainless steel kitchen equipment. It had a 20 x 40 foot wading pool in the yard and a complete recreation room in the basement. It had been built up from plans and articles published in current periodicals. The house could not possibly be built for less than $12,000 exclusive of the lot, which would doubtless bring it to $13,500 or more.

These were intelligent people who had been studying current information about house construction and equipment for several years and they were fully convinced that all of these things were possible because of "great improvements" that had been made in reducing the cost of house building. The figure that they had in mind was $7,000, complete. I was a "highway man" of the first order when I estimated the job at $13,500 and tried to show them how it couldn't be done for less.

If the majority of prospective home buyers were rich people who could afford to build another house in the event their present one did not prove satisfactory, it would not be a very serious matter. However, for a large majority of folks the buying of a home is their largest single investment in a lifetime. When they get homes where the foundations crack and settle, the floors warp, the doors jam, the windows won't open, the roof leaks, their maintenance expense is so high that it can't be covered in the family budget. The home is lost—the equity wiped out by depreciation.

It would be a fine thing if leading magazines would make a study of this problem and prepare a series of articles to try to teach prospective home buyers a few of the fundamentals of good home construction and the folly of cheating on the foundations, walls, floors and roof in order to get some additional equipment which cannot make a satisfactory home if the building itself is of poor construction.

If home building is to live up to its potential market, builders and buyers must be made to understand that honest construction is essential; that the walls, floors and roof are only a third of the total cost of a home; that skimping here can save but little, but can cause untold grief.

New styles of furnishings and equipment are appearing on the market continually. These can be added from time to time if the house itself is well built and low in upkeep cost. What is saved in maintenance will buy much of this desired equipment. But if the house is poorly built, what has been gained by putting a large part of the building budget into furnishings and equipment?

Yours very truly,

W. D. M. ALLAN,
Director of Promotion,
Portland Cement Association,
Chicago, Illinois.

Ed. Note: We believe that Mr. Allan has uncovered and brought into the open one of the truths that the building industry has preferred to keep buried. Certain it is that each of the individuals or firms with a product or service to sell is selfish. They want as big a percentage of the building dollar as they can possibly obtain. This is but natural and we cannot expect it to be otherwise. Nine times out of ten the architect is faced with the disagreeable and unprofitable task of telling the client that his ideas are all wrong and then trying to adjust the demands with the pocketbook. It is the policy of this magazine to emphasize the importance of the various elements of the home building operation. The purchase of the land, the financing of the home, the design and construction of the house, its furnishing and equipping, proper landscaping; all are important. It is our purpose to present an unprejudiced, informative picture of the whole problem. To give the home buyer or builder accurate, valuable information, to temper the enthusiasm of the manufacturer and at the same time assist in building for him a bigger outlet for his products and to coordinate the work of the architect, interior decorator, landscape architect, contractor. Any suggestions that our readers may have to offer in the pursuance of this policy will be welcome.

"DATED" HOUSES

A house is old when it fails to provide convenience and comfort to those living in it. A house with a score or more useful years behind it may yet be young, and one built yesterday may not be modern.

The electrical age is here, and electrical convenience is becoming increasingly important in the home. Antiquated lighting or insufficient number of convenience outlets definitely place a house in the "pre-electrical" age.

The house which provides for the convenient use of appliances will remain modern indefinitely. The house in which few outlets are available, requiring unsightly and dangerous extension cords run under rugs, or festooned around the room is unnecessarily out of date.

Guard against premature obsolesence of the homes you design by including adequate electrical specifications.

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The Next Quarter of a Century

will bring even greater changes in our fast moving world than we have witnessed during the past twenty-five years of existence of this magazine.

The changes that affect our living conditions—our home life—our arts and crafts—will be recorded in the articles and illustrations to appear in the monthly issues of California Arts & Architecture.

This editorial policy—alive to the needs and trends of Today and Tomorrow—is your guarantee of a magazine of continuing interest and value.

So, for another quarter of a century we invite you to be a part of the audience that will view the parade passing in review on the pages of California's Quality Monthly Magazine.

CALIFORNIA ARTS & ARCHITECTURE

2404 West Seventh St., Los Angeles

101 Post St., San Francisco

AN ARCHITECTURAL CALIFORNIAC LOOKS AT HIS CASE

(Continued from Page 17)

New to me also was the Natatorium at Exposition Park, the Federal Building at Long Beach; the excitingly modern face-lifting and reconstruction of Hollywood Boulevard; Hollywood's impressive new post office and chic NBC studio; the series of fashionable shops and restaurants on Sunset; the elaborate and lofty new Beverly Hills City Hall; and the incredible growth of Westwood Village.

Apartments along Wilshire Boulevard! new homes in Beverly Hills! a blossoming of houses along Los Feliz Boulevard; new construction in the Arroyo Seco in Pasadena! It's impossible to enumerate all I did see and a little overwhelming to realize there is much I didn't have time to reach.

Perhaps most significant of all are the great columns of power lines marching across the desert, the men at work boring tunnels and pipe lines to the Colorado River. What untold future events are implied in these engineering marvels that will pump power and indispensable water to this whole unbelievable district.

But certain things make me pause and wonder if things are going too fast, if mere human beings can keep pace with such lavish physical developments. For instance: Wilshire Boulevard, with its new bridge across Westlake Park, a new shop here, another there, the hectic traffic at the Western Avenue intersection, and the obvious fact that it is on its way to becoming one of the world's greatest thoroughfares.

Can't control exert its power to see that trees, shrubs, and flowers are not forgotten in the rush? Who would argue that Westlake Park was seriously injured by that necessary bridge? Would it not be an ironic end if uncontrolled enthusiasm should lead Wilshire to become just an endless city street rather than a boulevard of great distinction and beauty which it could be—and in spots is?

* * * * * *

And now I'm back in New York and the whole place seems slightly impossible. But I know it's there. I've seen it, and I stand in envy of those whose opportunity it is to help guide the way to the future, to see to it that the Pueblo becomes something greater than merely the eighth wonder of the world.

SAN FRANCISCO'S FEDERAL BUILDING

(Continued from Page 28)

There is, however, a predominant feeling of the fitness of materials used. The huge lamps are of aluminum and bronze, a combination that is both beautiful and dignified. The floors of the entrance halls are terrazzo marked off with brass strips. The wainscote is of Tennessee marble. The floors of other halls in the building are in Gladding McBean Quarry tile. One item of great interest is the combination of facing terra cotta with granite on the facade. The fifth or top floor above the set back is all faced with Gladding McBean terra cotta so skilfully done that it is impossible to detect any difference without the closest scrutiny. The entire front on McAllister Street above the water table is of the same material.

All of the building is occupied by government offices. The entire third floor is taken over by the Navy Department for the use of the twelfth Naval District. On the fifth floor is the Weather Bureau. Consideration for the comfort of Government officials is evidenced by the Venetian blinds at every window of the building.

I do not know by what alchemy Mr. Brown accomplishes his perfection of mass and detail. I wish I did.

I do not know in what mysterious alembic Mr. Brown dips his pen, but I wish it were large enough to admit mine.

HAVE YOU MOVED?

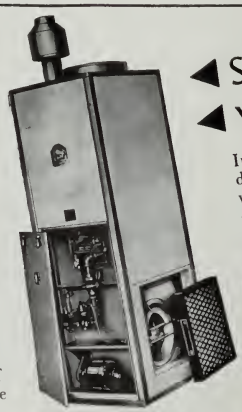
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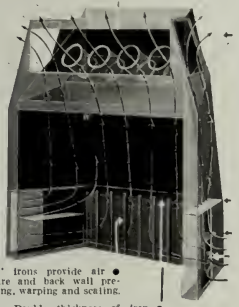
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Front warm air outlet, also showing air flues connecting lower back wall with upper heating chamber.



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Double thickness of iron presents expansion and contraction from breaking at bended part.

X-RAY VIEW OF SUPERIOR UNIT

Arrows show air equally distributed over back and side walls of lower heating chamber before passing through flues and side passages to upper chamber and into the home through front or side grilles.

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My heating bill for month (a cold windy month this year) was about $8.00 and as you know the house is not weather stripped nor is it any other construction as to insulation than the standard used out here. I consider this remarkable. And I mean every room in the house kept at 70° or more all during the day.

I want to thank you for the excellent service given in connection with the final adjustments.

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NEW PRODUCTS AND PRACTICES

Copies of booklets or descriptive literature describing the products mentioned on these pages can be secured by sending a request to CALIFORNIA ARTS & ARCHITECTURE. *Please give index number as well as name of manufacturer or product.*

112. New Lighting Equipment

"40 Years of Kliegl Lighting" is the title of an anniversary catalog from the Kliegl Bros. Universal Electric Stage Lighting Co., Inc. of 321 West 50th Street, New York City. This firm deals especially in theatrical, decorative, and spectacular lighting. Interesting are some of the diverse uses of Kliegl lights described in the catalog. The Roxy theatre at New York is one of numerous showhouses equipped with Kliegl stage lighting. The Metropolitan Opera House, Holy Trinity Church, the John Wanamaker stores, the Waldorf-Astoria ballroom, and the Radio City Music Hall are other customers photographically depicted. Kliegl floodlights and underwater lights for swimming pools are shown, besides enhancing lights over exhibits in the American Museum of Natural History. And their extensive use in Hollywood film studios is already universally known.
The first 36 pages in this free catalog list equipment of especial interest to architects.

113. New Home for Wire Cloth

The California Wire Cloth Company proudly announces a handsome new location for their San Francisco warehouse and branch offices. This company, widely known by its unique Grizzly Bear and "Calwico" trade mark is a real pioneer in Pacific Coast industry, having been in existence since 1859.
The firm operates a complete wire cloth plant, handling every phase of production from the actual drawing of the wires through the final weaving. All standard or special screens are available, any type or size being designed and developed to meet a particular construction problem.

114. Manufactured Weather

By adding a new residential line, comprising an oil burner, boiler-burner units, oil and gas, and winter and year 'round air conditioning, the Carrier Engineering Corporation of Newark, New Jersey, writes that it is now enabled to serve homes with "Manufactured Weather," as it has been hitherto providing in industry and business.
General Manager Boulware says that "for eight years Carrier has been making extremely fine and efficient, but rather high priced gas fired air conditioners for elaborate residences. Now Carrier seeks its proper place in the immense field for air conditioning in moderately priced residences." This is another acknowledgement of the current popularity of the small house.

* * *

New Publications

In response to many requests, the Portland Cement Association has prepared an attractive binder in which may be preserved the Architectural Concrete Information Sheets circulated by the Association. This makes the data convenient for ready reference in the office and on the job. Two new information sheets—"Concrete Grilles" and "Ornament"—have just been issued, numbers 13 and 14 of the Architectural Concrete Series. If you do not have a complete file, write to us for the missing numbers.

A handy wiring data book is being offered by the Anaconda Wire and Cable Company, 25 Broadway, New York. The guide contains a general description of insulation characteristics, a tabulation of all products with key to approved or recommended specific applications, and tables showing wire and cable requirements for major types of buildings. The recommendations conform to requirements of the National Electrical Code.

Four booklets are announced by the Emerson Electric Manufacturing Company of St. Louis, Missouri—a ceiling fan catalog, an air circulator catalog, an exhaust fan folder, and a ventilating fan booklet. Diagrams and installation suggestions are features of the literature.

A four-page folder, issued by the Flexrock Company, 800 North Delaware Avenue, Philadelphia, describes "Ruggedwear Resurfacer," a material for repairing rough, worn and broken surfaces—especially concrete.

THE EDUCATION OF A DECORATOR

(Continued from Page 8)

"The Committee on Education has established certain minimum percentages of time for the subjects which would necessarily be included in any rounded course in the field of decoration. These minimum percentages stand as follows:

	Percent of entire course
Design	35.00
Materials of decoration	15.00
Form and color (drawing and other practical work)	10.00
Construction (including practical work)	8.75
Professional Practice (business methods, ethics, law, etc.)	5.00
History of Architecture and Decorative Arts	7.50
Theory of Architecture and Decorative Arts	8.75
Economics, Languages, etc.	10.00
Total	100.00%

"Since in the opinion of the Committee these percentages report an adequate proportionate assignment of time for the various subjects, it is recommended that they be considered applicable in all organized courses of instruction in this field regardless of the duration of such course.

"The ideal maximum course which the Institute has in preparation presupposes at least two years of academic college work before the four-year professional course is undertaken, the two years of academic work including English, Mathematics, Science, Foreign Language, and a stipulated number of points in one of the following: Philosophy, Economics, additional English.

"The Committee on Education will not advise approval by the American Institute of Decorators of any course of less than four years and then only if given by an accredited institution with whose standards and results the Committee is familiar."



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Adults, men and women who have had some business experience, particularly bookkeepers and accountants, can qualify as Traffic Managers in six to twelve months at our Monday and Thursday NIGHT CLASSES. We recommend that youths who are interested in this field of commerce include accounting and secretarial training with their courses, using these subjects as a stepping-stone to employment as full-fledged Traffic Managers.

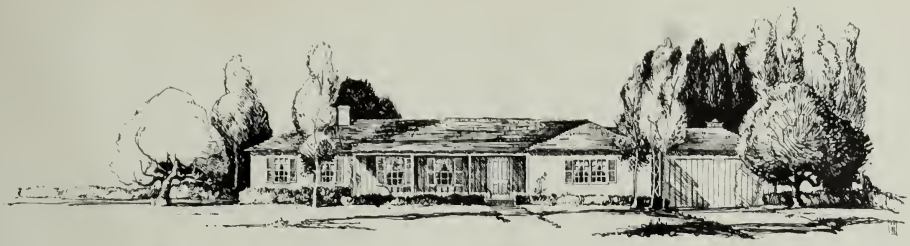
Every business involving the receiving and shipping of freight must employ a Traffic Manager, or, must have a clerk, stenographer, bookkeeper, or accountant, who is thoroughly familiar with Freight Rates, Classifications, and Interstate Commerce Laws and Regulations.

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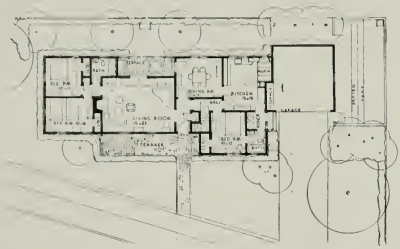


Home Building Service Directory

FREE

Most of the manufacturers listed here have descriptive literature, specifications, illustrated booklets and construction data about the various new materials and equipment items on the market and if you have a home building problem or desire information on any of these subjects simply telephone or write and they will be glad to serve you.

If you wish, you may address your inquiry to this magazine and we will arrange to have complete information and data furnished you without obligation.



For a corner lot architects Erle Webster and Adrian Wilson have designed this six-room house to cost $5,700. Of substantial wood frame, vertical board siding and stucco with shake roof, it contains 1900 square feet.

HOME BUILDERS CONTRACTORS ARCHITECTS

will find this Directory of exceptional value as it gives the addresses of Pacific Coast branches, distributors and agents of eastern manufacturers—the names of important Pacific Coast manufacturers of building materials and equipment—and those who by experience and training are equipped to render efficient service, advice and counsel in the field of residence designing, financing and construction.

BUILDING MATERIALS

For further information also refer to advertisements on page number

Acoustical Materials

(Acoustite) Coast Insulating Corp., 634 South Western Ave., Los Angeles; 537 Brannan St., San Francisco; Asbestos Supply Co., Portland, Seattle and Tacoma 40

(Acousti-Celotex) The Celotex Co., Architects Bldg., Los Angeles; 557 Market St., San Francisco 37

Brick (Common)

(Steel-Tyd) Davidson Brick Co., 4701 Floral Drive, Los Angeles

Brick (Face)

N. Clark & Sons, 116 Natoma St., San Francisco; 412 West 6th St., Los Angeles 12

Gladding, McBean & Co., 660 Market St., San Francisco; 2901 Los Feliz Blvd., Los Angeles

Cedar Closet Lining

E. K. Wood Lumber Co., 4701 S. Santa Fe, Los Angeles; 1 Drumm St., San Francisco; Frederick and King Sts., Oakland

Cement

Pacific Portland Cement Co., 111 Sutter St., San Francisco; 633 E. Gage Ave., Los Angeles Cover

Portland Cement Association, Architects Bldg., Los Angeles; 564 Market St., San Francisco Back Cover

Concrete (Mixed)

Transit Mixed Concrete Co., 3492 E. Foothill Blvd., Pasadena; 1000 N. La Brea Ave., Los Angeles; Ramona and San Bernardino Ave., Pomona

Cut Cast Stone

Hamlin & Hood, 3110 E. Foothill Blvd., Pasadena

Flooring (Hardwood)

Fisk & Mason, 855 El Centro St., South Pasadena

Glass (Structural)

(Vitrolite, Sani-Rox, Insulux Glass Blocks) McClarin and Taylor, 1438 East 18th St., Los Angeles

Insulation and Sound Deadening

(Celotex) The Celotex Co., Architects Bldg., Los Angeles; 557 Market St., San Francisco 37

(Pak-Felt) Coast Insulating Corp., 634 S. Western Ave., Los Angeles; 537 Brannan St., San Francisco; Asbestos Supply Co., Portland, Seattle and Tacoma 40

(Grip-Lath) Schumacher Wall Board Corp., 5721 S. San Pedro St., Los Angeles

Lath (Metal)

Truscon Steel Co., 5480 E. Slauson Ave., Los Angeles; 604 Mission St., San Francisco; Portland; Seattle; Phoenix

Lath (Plaster)

(Grip-Lath) Schumacher Wall Board Corp., 5721 S. San Pedro St., Los Angeles

Lumber and Millwork

E. K. Wood Lumber Co., 4701 S. Santa Fe, Los Angeles; 1 Drumm St., San Francisco; Frederick and King Sts., Oakland

Lumber Preservatives

J. H. Baxter & Co., 601 West 5th St., Los Angeles; 333 Montgomery St., San Francisco 40

American Lumber & Treating Co., 1031 S. Broadway, Los Angeles; 116 N. Montgomery St., San Francisco

Marble

D & D Marble Co., 1651 East 92nd St., Los Angeles

Paints (Wood, Cement, Stucco)

W. P. Fuller & Co., 301 Mission Street, San Francisco; 135 N. Los Angeles Street, Los Angeles 38

Mathews Paint Company, 600 San Fernando Road, Los Angeles

The Sherwin-Williams Co., 4170 East Pico St., Los Angeles; 610 Folsom St., San Francisco

Paneling

E. K. Wood Lumber Co., 4701 S. Santa Fe, Los Angeles; 1 Drumm St., San Francisco; Frederick & King Sts., Oakland

Roofing (Slate)

Brandt & Riedel, 1046 S. Olive St., Los Angeles

Roofing (Tile)

N. Clark & Sons, 116 Natoma St., San Francisco; 412 West 6th St., Los Angeles 12

Brandt & Riedel, 1046 S. Olive St., Los Angeles

Gladding, McBean & Co., 660 Market St., San Francisco; 2901 Los Feliz Blvd., Los Angeles

Roofing (Wood Shingles, Shakes)

Fisk & Mason, 855 El Centro St., South Pasadena

E. K. Wood Lumber Co., 4701 S. Santa Fe, Los Angeles; 1 Drumm St., San Francisco; Frederick and King Sts., Oakland

Sash and Doors
E. K. Wood Lumber Co., 4701 S. Santa Fe., Los Angeles; 1 Drumm St., San Francisco; Frederick and King Sts., Oakland

Steel Building Frames and Products
Latisteel Corp. of California, 3110 E. Foothill Blvd., Pasadena

Steel Joists
Truscon Steel Co., 5480 E. Slauson Ave., Los Angeles; 604 Mission St., San Francisco; Portland; Seattle; Phoenix

Stucco
California Stucco Co., 1840 East 25th St., Los Angeles; 64 South Park, San Francisco

Wall Board
The Celotex Co., Architects Bldg., Los Angeles; 557 Market St., San Francisco 37

(Schumite Plenty Plus) Schumacher Wall Board Corp., 5721 S. San Pedro St., Los Angeles

(Masonite) E. K. Wood Lumber Co., 4701 S. Santa Fe, Los Angeles; 1 Drumm St., San Francisco; Frederick and King Sts., Oakland

Waterproofing and Decorating (Concrete, Brick, Stucco, Plaster)
Lithide Products Co., 3109 Venice Blvd., Los Angeles 44

Wrought Iron (Gates, Grilles, Rails, Lamps)
Frank Weingartner Wrought Iron Studios, 420 Bernard St., Los Angeles

HOME BUILDING EQUIPMENT

Air Conditioning
Payne Furnace & Supply Co., 338 N. Foothill Rd., Beverly Hills; 432 Bryant St., San Francisco 43

Pacific Gas Radiator Co., 7615 Roseberry Ave., Huntington Park; P. E. O'Hare, distr., 945 Bryant St., San Francisco 42

Bathroom Cabinets (Steel and Porcelain)
Dura Steel Products Co., 2421 East 8th St., Los Angeles; Bates-Carpenter & Co., 606 Mission St., San Francisco

Bathroom Fixtures
Washington-Eljer Co., 4100 S. Alameda St., Los Angeles

Casement Windows (Metal)
Truscon Steel Co., 5480 E. Slauson Ave., Los Angeles; 604 Mission St., San Francisco; Portland; Seattle; Phoenix

Door Chimes, Kitchen Ventilating Fans
Dura Steel Products Co., 2421 East 8th St., Los Angeles; Bates-Carpenter & Co., 606 Mission St., San Francisco

Dumbwaiters
Vincent Whitney Co., 130 Tenth St., San Francisco; 3644 Revere Ave., Los Angeles 44

Electric Door Chimes
Pryne & Co., Inc., 1245 East 33rd St., Los Angeles; 557 Market St., San Francisco; Cress & Co., distrs., 2145 N. W. Pettygrove St., Portland; Arthur R. Dally, distr., 332 Pioneer Bldg., Seattle

Electric Elevators
Vincent Whitney Co., 130 Tenth St., San Francisco; 3644 Revere Ave., Los Angeles 44

Fireplace Equipment
Superior Fireplace Co., 1046 S. Olive St., Los Angeles 43

Colonial Shops, 3350 W. 1st St., Los Angeles 9

Hardware (Finish)
Daniel C. Hay, 249 Beverly Drive, Beverly Hills

West & Company, 1037 E. Green St., Pasadena

Heating (Gas)
Payne Furnace & Supply Co., 338 N. Foothill Rd., Beverly Hills; 432 Bryant St., San Francisco 43

Pacific Gas Radiator Co., 7615 Roseberry Ave., Huntington Park; P. E. O'Hare, distr., 945 Bryant St., San Francisco 42

Andrews Heater Co., 1752 W. Jefferson Blvd., Los Angeles

Heating (Electric)
Thermador Electrical Mfg. Co., 2821 East Pico St., Los Angeles; 557 Market St., San Francisco; 1837 Merced St., Fresno

Incinerators
Safety Incinerator Co., Inc., 3328 Sunset Blvd., Los Angeles 44

Kitchen Fan Ventilators
Pryne & Co., Inc., 1245 East 33rd St., Los Angeles; 557 Market St., San Francisco; Cress & Co., distrs., 2145 N. W. Pettygrove St., Portland; Arthur A. Dally, distr., 332 Pioneer Bldg., Seattle

Lighting Fixtures
Arthur Clough, 828 Longwood Ave., Los Angeles 9

Ranges
Westinghouse Electric & Mfg. Co., 420 S. San Pedro St., Los Angeles; 1 Montgomery St., San Francisco; 309 S. W. Sixth Ave., Portland; 606 Stewart St., Seattle

Refrigerators
Westinghouse Electric & Mfg. Co., 420 S. San Pedro St., Los Angeles; 1 Montgomery St., San Francisco; 309 S. W. Sixth Ave., Portland; 606 Stewart St., Seattle

Shower Bath Doors
Windsor Shower Door Co., 2307 Riverside Dr., Los Angeles; 5701 Telegraph Ave., Oakland

Sinks and Drainboards
(Monel and Stainless Steel, Custom Work) Steelweld Engrg. Co., 1328 Channing St., Los Angeles

Steel Medicine Cabinets, Ironing Boards, Mail Boxes
Pryne & Co., Inc., 1245 East 33rd St., Los Angeles; 557 Market St., San Francisco; Cress & Co., distrs., 2145 N. W. Pettygrove St., Portland; Arthur A. Dally, distr., 332 Pioneer Bldg., Seattle

Tiling (Bath, Sinks, Floor, Walls)
Gladding, McBean & Co., 660 Market St., San Francisco; 2901 Los Feliz Blvd., Los Angeles

Pomona Tile Mfg. Co., 629 N. La Brea Ave., Los Angeles; 135 Tenth St., San Francisco; 6106 Roosevelt Way, Seattle 11

Wallpaper
C. W. Stockwell Co., 3262 Wilshire Blvd., Los Angeles; 442 Post St., San Francisco

W. H. S. Lloyd Co., 1051 S. Alvarado St., Los Angeles; 10872 Weyburn Ave., Westwood

Wall Safes and Fur Safes
Murphy Wall Safe Co., 8207 West 3rd St., Los Angeles 10

Water Heaters (Gas)
Superbo Mfg. Co., 5555 Magnolia Ave., Los Angeles; R. J. Mullen, distr., 557 Market St., San Francisco

Watrola Corp., Ltd., 1170 Howard St., San Francisco; 316 S. San Pedro St., Los Angeles 40

Water Heaters (Electric)
Thermador Electrical Mfg. Co., 2821 E. Pico St., Los Angeles; 557 Market St., San Francisco

Water Softeners
The Permutit Co., 330 West 42nd St., New York City; 405 S. Hill St., Los Angeles; 74 N. Montgomery St., San Francisco

Duro Products, 7267 Beverly Blvd., Los Angeles

Water Systems (Pressure)
Duro Products, 7267 Beverly Blvd., Los Angeles

Weatherstrips (Metal)
Chamberlin Metal Weather Strip Co., Inc., 155 S. La Brea Ave., Los Angeles; 895 Post St., San Francisco; 921 S. W. Oak St., Portland; 1817 Olive Way, Seattle

Monarch Weather Proofing Corp., 6914 Melrose Ave., Los Angeles; 2323 East 4th St., Long Beach; 1414½ N. Main St., Santa Ana; Gordon Donald, 50 E. Vine St., Redlands

Steel Ironing Boards, Coolers, Shoe Racks
Dura Steel Products Co., 2421 East 8th St., Los Angeles; Bates-Carpenter & Co., 606 Mission St., San Francisco

INTERIOR FURNISHINGS

Furniture
Bothwell & Cooke, 1300 Wilshire Blvd., Los Angeles 9

Bullock's, Broadway, Hill and Seventh St., Los Angeles 4

S. & G. Gump, 250 Post St., San Francisco 1

J. W. Robinson Co., Seventh St. and Grand Ave., Los Angeles 10

Linens, Bedding, Tableware
Bullock's, Broadway, Hill and Seventh Sts., Los Angeles 4

J. W. Robinson Co., Seventh St. and Grand Ave., Los Angeles 10

Interior Decorators
Bothwell & Cooke, 1300 Wilshire Blvd., Los Angeles 9

Charles Ray Glass, 56 S. Lake Ave., Pasadena 9

S. & G. Gump, 250 Post St., San Francisco 1

George C. Sagar, 3274 W. Olympic Blvd., Los Angeles 9

Rugs, Carpets, Drapes
Bullock's, Broadway, Seventh and Hill Sts., Los Angeles 4

J. W. Robinson Co., Seventh St. and Grand Ave., Los Angeles 10

Leather (Dyeing and Finishing)
Stergis M. Stergis, 1219 N. La Brea Ave., Los Angeles

Leather (Walls and Upholstering)
Pacific Hide & Leather Co., 718 East Washington Blvd., Los Angeles; 193 Second St., San Francisco 43

Venetian Blinds
Ry-Lock Co., San Leandro; 420 Market St., San Francisco 38

National Venetian Blind Co., 1770 Sichel St., Los Angeles; 1123-24th St., Oakland

REALTY AND BUILDING

ON THE BASIS that the building industry is the key to real recovery in this country, it is interesting to note in what locations in California building activities are in effect in one or all of the following categories: Residential, non-residential, that is, office buildings, factories, schools, hospitals, etc.; public works or public utility undertakings.

LOS ANGELES COUNTY holds the lead and shows the greatest increase in realty activity among the counties in central and southern California, San Diego county is second in point of filings; Fresno county is third and San Bernardino county fourth. Among the counties showing decided gains over last year are Imperial, Kings, Merced, Riverside, Sacramento, San Joaquin, San Luis Obispo, Santa Barbara, Stanislaus and Tulare.

IN RESIDENTIAL BUILDING California is most active among the states of the Union, showing sixteen cities each with totals in excess of $100,000.

IN THIS STATE no potential home owner need proceed without good counsel, first as to the land to be purchased and, equally important, the house to be built. As to the first there are reputable realty organizations to be consulted and the California Real Estate Association headquarters in Los Angeles offers a fount of information.

THE BUILDING MATERIAL EXHIBIT in the Architects' Building, Fifth and Figueroa, Los Angeles, has a new architectural department to function with the permanent display of sketches and floor plans by well known California architects. This department not only acts in an advisory capacity as to building sites, but has a complete list of architects interested in small houses, which facilitates the selection of the architect best suited to the needs of the client.

CALIFORNIA ARTS AND ARCHITECTURE conducts a Home Building Service supplying information on building materials, home building equipment, lawn and garden equipment, interior furnishing and home financing.

AMONG the most interesting of the new available home sites is the oak forested section of historic Rancho Santa Anita, a park-like area lying along the northside of Foothill Boulevard between Sierra Madre Avenue and Baldwin Avenue. Winding drives among the oaks lead to residential plots of from one to five acres. Aurele Vermuelen, landscape architect of Los Angeles, has directed the plotting of the tract and the general planting. The house plans are passed upon by an architectural committee composed of Gordon Kaufmann, Roland E. Coate and Harold Chambers.

ROSSMOYNE VILLAGE is a new residential community located at the entrance of the Verdugo Canyon, on the slopes of the Verdugo Hills north of Glendale and between that community and Pasadena. It is a part of the old Rancho San Rafael, granted by Spain to the Verdugo family in 1784, and was later the property of Judge Erskine M. Ross, who planted it extensively with citrus and olive groves. Architectural restrictions, landscaping, and the careful arrangement of streets, all tend to make the section attractive to professional men and executives.



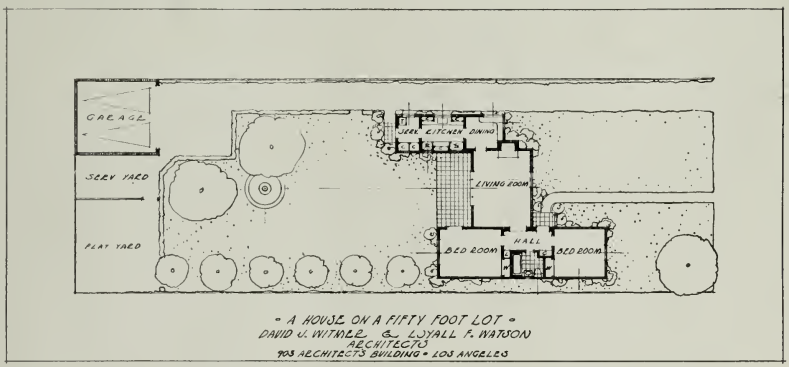
A Small House for a Fifty Foot Lot

DAVID J. WITMER AND LOYALL F. WATSON, ARCHITECTS

With the rise in building costs the well-planned small house is more than ever in demand. While it is possible to build a small house shaped like a box for a very low cost it is certainly not desirable. A house should be a home, not just a shelter, and should be arranged for living comfort and possess real charm. All of this is possible with study and taste based on experience at a reasonably low cost. The small house shown in the adjoining sketch is intended as a home for a family of from two to four members. It is suitable for a fifty foot lot and should cost between $3500 and $4000, and be of good construction.

The combined entrance and service hall gives privacy and circulation rarely found in so small a house. This hall is small and is not an undue expense for the house. The living room commands both street and garden. One bedroom has the privacy of the garden. A double door for the bath will afford privacy in its location. The small dining or breakfast room is intended solely for family use and as a serving room during parties which will overflow into the living room and onto the terrace in good weather. Kitchen and service porch are modern and all bedrooms have efficient wardrobe closets.

The exterior design is of a simple free style, modern but not modernistic. Umber white cement plaster with sash and trim slightly darker, and a green or natural shingle roof will afford a soft neutral background for shrubs, trees and flowers.



LAWN AND GARDEN EQUIPMENT

Flagstones, Wall Rock

Old Mission Quarries, 8181 Beverly Blvd., Los Angeles

Garden Furniture

Bullocks, 7th and Hill Sts., Los Angeles 4

J. W. Robinson Co., 7th St. and Grand Ave., Los Angeles 10

Garden Furniture (Terra Cotta)

Gladding, McBean & Co., 660 Market St., San Francisco; 2901 Los Feliz Blvd., Los Angeles

Italian Terra Cotta Co., 1149 Mission Road, Los Angeles

Lawn Sprinklers

Brooks Redecut Copper Sprinkler Co., 142 S. La Brea Ave., Los Angeles; 414 Vance Bldg., Seattle 44

Hadden Company, Ltd., 1101 Meridian Ave., Alhambra

Nursery Stock

Roy F. Wilcox & Co., Beverly Blvd., Montebello (wholesale only) 35

Del Amo Nurseries, Alameda Blvd. at Del Amo St., Compton 36

Edward H. Rust Nurseries, Glenarm at Euclid, Pasadena

Swimming Pools

Paddock Engineering Co., 1027 N. Sycamore Ave., Los Angeles 39

Tennis Courts

Paddock Engineering Co., 1027 N. Sycamore Ave., Los Angeles 39

HOME FINANCING

Building Loans

State Mutual Building & Loan Association, 415 West Fifth St., Los Angeles

TOMORROW

THE EXPOSITION

"PAGEANT OF THE PACIFIC," that's what they've decided to call it, and with such architects as George Kelham, Arthur Brown, Jr., Tim Pflueger, Lewis Hobart and Bill Merchant it is going to be *some* Pageant.

The eternal question of what style of architecture the buildings will be is flying around on every side. There seems to be no possible answer to the question other than that given by Mr. Kelham, merely "Yerba Buena Renaissance." That may sound a bit fantastic but it is as near as one can come to it.

Perhaps it would he easier to say what style of architecture it will not be. Assuredly it will not be ultra-modern as exemplified in the Chicago Fair. Although Mr. Pflueger's court shows a very marked modern influence, it cannot be described as what is commonly called modern. That it is beautiful goes without question. The style will not be Gothic, Saracenic, Spanish, Chinese or Cambodian, but may have a touch of several of these.

We have studied the models and the drawings for several weeks and each repeated examination deepens the conviction that this Exposition will he one of the most beautiful ever to be held in this country.

George Kelham, the chairman of the Architectural Commission, has repeatedly emphasized his conviction that the landscape treatment is of vital importance. Following along the lines of his guidance it was finally decided that the architect for each of the five courts should choose the landscape architect who he thought would best interpret his designs. When the final choices were made, Arthur Brown, Jr., had chosen Thomas D. Church, Mr. Kelham chose Miss Worn; Mr. Merchant, in collaboration with Dr. Mayheck, chose Butler S. Sturtevant; hoth Mr. Pflueger and Mr. Hohart chose Mark Daniels to do the landscape work in their courts.

The policy of selecting several landscape architects was based largely on the belief that getting cooperation hetween each architect and his landscape architect should result in a treatment of restraint, variety and heauty.

It goes without saying that the work of these landscape architects will he subject to the discriminating eye of our grand old John McLaren, whose knowledge of conditions and experience with plant life in the San Francisco Bay region and whose guiding hand will help these landscape architects of the younger generation to carry out their conceptions.

ROMANCE AND TOMORROW

THAT modern architecture is definitely with us and growing in popularity cannot he disputed. If you think it is not, go on a house hunting expedition and make note of your reactions to the exterior and interior treatment of nearly all the houses and apartments you visit. You will find that nearly all the vacancies and low rental apartments are done in stained pine, Mission type mantels, beveled mirrors, stained glass cupboards and the myriad other gewgaws so popular from 1890 to 1910. The apartments that are simple, open and ornamented with restraint, are double in price per square foot if they are available at all.

While this simplification and restraint in the modern trend is desirable, there is danger that it will he carried too far. Exterior walls are becoming flush and mostly glass. Many of them look as if you could see right through the house, and in some instances you can, noticing the occupants *en passant*. If this is carried much farther there will be no mystery or romance left, so we might as well do away with curtains entirely. As in a certain period of ladies' dress, there will be nothing left to the imagination.

THE PASSING OF THE DINING ROOM

SOME years back, not so long ago that we have forgotten it, there was a time when many men drove a limousine because there might come a time when they would want to take a passenger with them. It was much like delivering a bag of peanuts hy freight.

But these times have changed. Most business men now use a roadster or coupe, and along with this change architects are eliminating the huge dining room, which was only used on state occasions, and are substituting a dining alcove off the living room. Of course this is only being done in moderate sized houses, but the time when an eight thousand dollar house had a dining room, whose curtains were drawn three hundred and fifty days out of the year, is past and we are beginning to design houses with dining alcoves that are used every day of the year.

THE ONE-MAN CAR

IF the one-man car is the car of TOMORROW there is going to be a great enlargement of the vocabulary of street car patrons. Also we may expect to see a noticeable increase in the number of casket makers' shops, which, after all is one way of combating unemployment.

Not that the one-man car is impractical under certain circumstances. On lines where the traffic is light they have performed quite satisfactorily but to expect to handle all the passengers that get off suburban trains and boats during the rush hours seems to be tempting providence. To ask a conductor to accept transfers, answer questions as to the right direction, make change, count pennies, register fares, obey signals and twirl a motor handle without running over the tail of some itinerant dog really is too much. Harp playing, with all the complications of pedal work to be synchronized with digital activity, or patting the head while rubbing the stomach is ABC to what the conductor of a one-man car is called upon to do. Oh, well, as we said in the last issue, our cities are becoming over-populated.

TOMORROW AND REAL ESTATE

PROPERTIES that were going begging in San Francisco and Los Angeles a few years ago again are heginning their sky rides. Residence property in Marin county, Alameda county and San Mateo county is getting scarcer. You can hear on every side that there has been no material increase in prices, hut try to buy some. We did that very thing and found that a certain site near Atherton, said to he for sale for $800.00, the price that had obtained for four years, was still on the market at that price. We enquired. The price was $800.00 up to the hour of closing. At that time it became $2,500.00. We have had similar experiences in the vicinity of Los Angeles, and this is only the heginning.

TOMORROW

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2404 West Seventh Street, Los Angeles

ARCHITECTURAL POLYCHROMY

(Continued from Page 31)

and precious stones are lavishly used. This is true of many cities in that peninsula. North Africa is replete with fine buildings, ancient Fez and Marrakeck have remained practically undisturbed for centuries and demonstrate to one how completely color can take control in a people's life. Southeast of Mexico City, in Puebla and the surrounding country, there are some very elegant examples of complete polychrome church fronts, towers and domes; in fact there is no place in the world where color has been used as successfully on domes as in Mexico.

Admitting that color did exist in other days on buildings of every type, it is easy to imagine the gradual return of color to our architecture. However, to make a correct start I think it is up to the trained architect and not to the artist, and I think it is up to all of us who are intellectual in the subject to think of it from the architectural viewpoint.

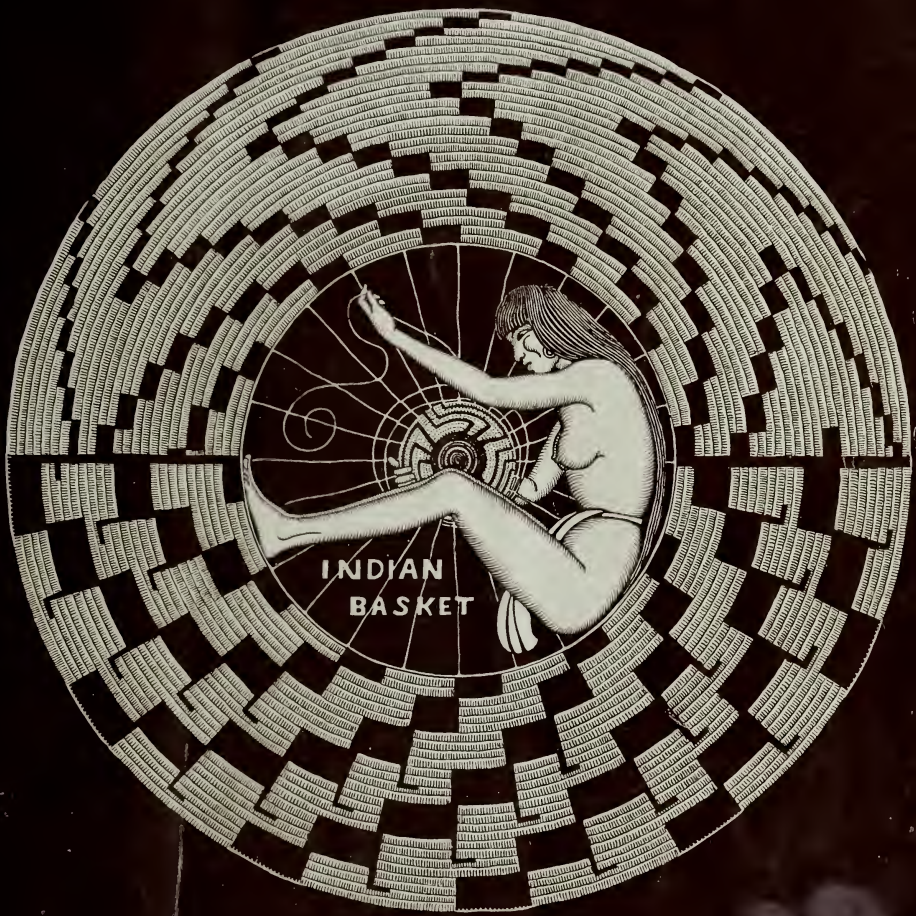
Color is utilized in the arts for the stimulation of definite impressions of varied character. Those impressions may be grouped into two main classes, one exciting certain forms of imaginative response, and the other exercising a direct sense appeal. The first group in a general sense produces "pictorial value," and the latter produces decorative value. The mental and technical methods of handling color in these two groups are totally different. Architectural polychromy belongs to the decorative group as it merely contributes to the architectural interest of a building. Paintings belong to the first group as they produce "pictorial value."

Many architects believe the lead in the development of a polychrome building should be under the influence of an artist, and I am of the opinion that failures of some colored buildings is due to the tendency toward a solution by that route rather than by the decorative one under the architect's guidance. In painting, color is the sole medium an artist has for realizing of the main esthetic objectives of his art, while in architectural polychromy color should be subordinate to the major architectural design, and in architecture should not be competitive but should serve only to further the development of the completed building.

I have avoided the reference to color phenomenon and effect of certain color combinations, of the intensity of color, of color alternation, and fillet outline, but it can be shown, I believe, quite conclusively, that the most intense color should cover the least area of any given design, and the least intense should cover the greater area. It is almost axiomatic to me that, after a color scheme has been chosen for any certain structure, and if followed further, the structural portion of a building should be the least intense in color and the most ornamental and least structural should be the most intense in color. By following these two rules a certain balance is automatically obtained in the solution of a given problem.

Color phenomena in decorative effect are parallel to that of sound in its musical relations. Musical inspiration finds expression through observance of the rules of musical harmony which in turn are founded on scientific knowledge of phenomena operating in the musical combination of sound, and this sound condition can be stated by means of a numeral or sign. Natural laws govern the basis of harmonious color relations and it is necessary to discover the reactions of color phenomena upon architectonic properties to solve properly a given polychrome problem, and a gradual development of a modern technique by architects is inevitable. It is difficult to forecast the course this technique will follow, due to the startling changes that are being evolved in the use of materials and structural design. New metals of all kinds and colors, structural glass of unlimited possibilities, new methods of manufacture of glazed clay products in color, new methods of concrete construction permitting surface patterns and color, and in addition all the old methods of polychromy available for use with our new forms.

CALIFORNIA ARTS & ARCHITECTURE



Jo Mora

SEPTEMBER, 1936

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Editorial

THE NEW DEPARTMENT

IN the last issue we opened another new department, the Letter Forum. We did not do this just in imitation of other journals nor because it has become almost a fad with present day publications. We did it because there is a real need for such a department in our particular publication.

The needs are manifold. Perhaps we need it most, for the opinions of our readers are the only guide that can direct us along the road of real service. But it can be a substantial service to our readers for, if these letters continue to come in on subjects covering various phases of editorial policy, architectural trends, and building and construction developments, they will throw a light on the cultural development of the state that is not confined to the editors' interpretations of conditions.

We hope that our readers will send in their opinions freely expressed on any subject whatever. Our editorial policy has been broadened and changed a great deal during the past twelve months, perhaps too broad, perhaps not broad enough. The opinions of our readers will help us to decide.

PEDESTRIANS PROHIBITED

WHETHER they have combined or not we do not know, but between the two of them the automobile people and the railroads have got the poor man down for good. Plans to force people to ride have been tried for centuries but have never quite gone over. Probably the dream of the auto manufacturers long has been legislation prohibiting a man from walking outside his own house and garden, but no one thought it would come about in the way it did. Pedestrians are permanently prohibited from planting their hot and swollen feet on the San Francisco-Oakland Bay Bridge. You've got either to own an automobile or pay a railroad fare if you want to cross that great bridge.

There are many reasons why the Toll Bridge Authority finally determined upon this policy. For one thing, to build pedestrian lanes would have added to the cost of the structure and it would be impossible to permit vehicular and pedestrian traffic to mingle. It is not for the editors of this journal to criticise the policy of the Toll Bridge Authority but it does seem strange that in this day and age we should build an $85,000,000 structure to increase and enhance intercommunication between two great cities and prohibit those who have not enough money to own an automobile or pay a railroad or bus fare from walking over it.

THE SPIRIT OF ARCHITECTURE

"MAN shall not live by bread alone." Both Matthew and Luke spoke these identical words. The essential they were trying to emphasize was the spirit of things. It applies to architecture more definitely than to any other creative work. Are we losing the spirit of architecture or are we only discovering it?

Today there are about as many who believe that the era of true architecture is dawning as there are who hold that it is rapidly becoming a lost art. If we are losing the spirit of true architecture it is largely because we have forgotten how to live. What with the American money lust creeping into the souls of most of us, about the only motif that will be left to the architect will be the Midas motif.

"Man shall not live by bread alone," but, despite this, each year develops more bread and butter architecture.

CALIFORNIA ARTS & ARCHITECTURE

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SPEED ON THE RAILS

AT last we are going to have a better schedule for our great coast trains. True, the reduction in time between San Francisco and Los Angeles is proportionately not so great as that accomplished by the Southern Pacific Streamliner, "City of San Francisco," but it is something. That train, operating between San Francisco and Chicago, a distance of 2263 miles has reduced the time from 58¾ hours to 39¾ hours which takes off one working day. The time of the new streamliner between Los Angeles and San Francisco will reduce the time to one hour less than the present fastest train. That is not very much, but you can't look a locomotive in the gasoline tank. And, by the way, the new coast trains will still be steam powered, not Diesel.

If we want to see better speed on the rails in California we will have to pull together. It is not all the fault of the railroad company that their schedule cannot be raised above 47 miles per hour. In England where they have bullet-speed trains, the highways were there centuries before the railroads came along. As a result, the latter were forced to build grade separations. In California these conditions are reversed. The railroads built up the country and when the towns wanted to cross the tracks with a street why, they just crossed them. Then each little hamlet determined the speed at which the trains might pass through. With an ever increasing number of grade crossings and petty town speed regulations it is impossible for the railroads to make better time.

Why not all pull together, forget this grasping corporation rot, and see if we can't get things regulated so that it will be safe for the trains to make a speed of 60 or 70 miles per hour? That would be slow compared to the new streamline train that runs from Berlin to Hamburg that averaged, last year, 105.6 miles per hour over a run of 119 miles.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CALIFORNIA STATE FAIR, the 82-year-old exposition of the State's resources, is held at Sacramento, September 5-14. The livestock show vies for interest with the exhibition by the implement dealers of machinery for homes and farms. Events include the appearance of the winners in the statewide amateur contest in music, dance and song. The Horse Show is a nightly affair, and the racing program is one of the main attractions.

LOS ANGELES COUNTY FAIR, the fifteenth annual, is held at Pomona, September 18 through October 4. C. B. Afflerbaugh is Secretary-Manager. The cash and trophy awards are the largest in the history of the exposition, and the amount is spread throughout the major divisions of the fair. The fairgrounds comprise 107 acres, beautifully planned and landscaped, an appropriate setting for the well designed buildings. The seventeen days and three nights of horse racing form one of the chief attractions.

FIESTA del RANCHO SAN JOSE, a historical pageant parade, is a feature of the first Sunday of the Los Angeles County Fair at Pomona, September 20, commemorating the 106th anniversary of the coming of the first Spanish settlers into the eastern portion of the San Gabriel Valley. The pageant, in a series of floats, interprets the legends and the history of the founding of the State, and passes in review before the grandstand at 10 a.m. and at 7:30 p.m. Staged under the auspices of the Pomona Valley Historical Society.

LA FIESTA de las FLORES is held at Los Angeles, September 4-5-6, under the auspices of the Chamber of Commerce and centering at the Plaza. Durward Howes is general chairman, with Phil Whiting, director of the Pilgrimage Play, and Mrs Christine Sterling, developer of Olvera Street, as assistants.

NATIONAL AIR RACES are held, September 4 to 7, at the Los Angeles Municipal Airport, with Clifford W. Henderson as managing director. Foreign speed aces compete with leading American flyers for the $70,000 in prize money.

ADMISSION DAY, September 9, is celebrated by various communities in various ways throughout California. At Santa Barbara, Rockwood, the Mission Canyon home of the Santa Barbara Woman's Club, has been retained for a reception and program honoring California pioneers of Santa Barbara county.

MONTEBELLO, eight miles from Los Angeles on El Camino Real, holds a Pioneer Day festival, September 4-5.

LANCASTER announces the sixth annual Alfalfa Festival, sponsored by the Lancaster Chamber of Commerce, October 1-2-3.

THE ASSISTANCE LEAGUE holds a gala Fashion Show, September 23, at the Ambassador Hotel, Los Angeles, using the Fiesta Room to show the latest models from Paris, London and New York. The charity-benefit function opens with a luncheon and closes with a fashion-show dinner dance in the Cocoanut Grove. Mrs. Hancock Banning announces the League uses the full proceeds for its manifold benevolences.

WOMEN'S AUXILIARY of the California Babies' Hospital holds a colorful and entertaining "County Fair" in the gardens of Mr. and Mrs. Luther T. Bradford's estate on Old Mill Road, San Marino, September 26. The party includes an al-fresco supper, dancing on the tennis courts, booths displaying desirable gifts, and a gypsy fortune teller.

ASSOCIATION OF BANK WOMEN hold the national annual convention at San Francisco, September 18-22. Miss Grace Stoermer is general convention chairman. The organization is composed entirely of women bank executives, has members in every state in the Union and one in the Hawaiian Islands.

FINANCIAL COMMENT

By CARLETON A. CURTIS

IN recent months the heavy industries of the country, which have been laggards in the recovery, have shown signs of an improvement. As an indication, the steel industry working at about 70 per cent of rated capacity for the months of May, June, July, and August has made the best performance since 1930. The direct effect of this upturn is shown in the weekly carloadings which, in spite of reduced farm production this fall, are at the highest levels since 1930.

The question uppermost in the minds of the operating officials of most of the carriers is that of car supply to meet the present demand. Total freight cars owned have decreased from about 2,200,000 in 1931 to 1,742,000 on July 1st of this year. In 1931 about 10 per cent of the cars were not available for service on account of needed repairs, while this year about 15 per cent were held for repairs. Thus, the total available for service has decreased from about 2,000,000 in 1931 to 1,580,000 on July 1st, 1936.

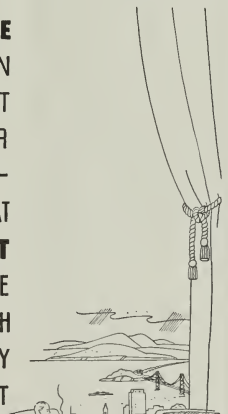
If it were only a matter of minor repairs the situation would not be serious, but we find that of the 260,000 cars needing repairs, 203,000 or 78 per cent are in need of heavy repairs. It is questionable how many of these heavy repair cars will be rehabilitated, for at the first of this year 760,000 cars or 42 per cent of the total ownership were more than 20 years old and 386,000 of these were over 25 years old.

From this standpoint it seems that the manufacturers of railway freight cars have a number of years of good demand for their products in prospect, for the construction can be financed by the usual equipment trust methods, and the railroads must have cars to handle their business.

The three largest companies in this activity are Pullman, American Car and Foundry, and General American Transportation Co. in the order named. American Car only builds cars, while the other companies have two strings to their bow. Pullman operating the sleeping car business in addition to the manufacturing, while General American does a very large business in the leasing of special service freight equipment in addition to that of building cars.

The writer feels that an investigation of this particular field of heavy industry is well worth the consideration of any investor.

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ANTIQUES FOR BEGINNERS, the first of the fall series of talks on collecting antiques will be given by Alice R. Rollins Monday, Oct. 5th, at 1:30 p.m. at 1617 No. McCadden Place, Hollywood.

SOUTHERN CHAPTERS of the Daughters of the American Revolution are entertaining the President-General, Mrs. William A. Becker of New Jersey, September 4 to 14, at Los Angeles, San Diego and Santa Barbara. The official visit of the president-general will be made in the northern part of the State, February 24-26, during the period of the annual State conference at San Jose in the new Municipal Auditorium.

SAN DIEGO COUNTY FAIR opens in the new 200-acre fairgrounds at Del Mar, October 8. James E. Franks is president of the Fair Association. The buildings and the walls around the grounds are of adobe bricks, conforming to Spanish colonial architecture. Many of the buildings will be replicas of the old Missions of California, and there is to be a relief map, showing how to reach the missions now and how El Camino Real linked them in Spanish days.

RECREATION DEPARTMENT announces an exhibition of playground activities from 66 communities of the county at Los Angeles, October 2 to 10, using the old Los Angeles Times building at First and Broadway.

STATE EXPOSITION BUILDING at Exposition Park, Los Angeles, announces a series of ceremonies extending through December, featuring the scenic, industrial and recreational advantages of California, through exhibits and the diorama of the State.

AMERICAN SHORE AND BEACH PRESERVATION ASSOCIATION holds a convention at Los Angeles, September 24-25.

AMYMAY STUDIO, 660 North El Molino Avenue, Pasadena, holds a Weed Show, October 10-11, opening at 10 a.m. and continuing into the evening. The purpose is to establish and prove the beauty of things usually classed as ordinary.

BOTANICAL GARDENS of the Henry E. Huntington Library and Art Gallery, San Marino, are being enriched by acquisitions which will give to the cactus and succulent section the greatest collection of xerophytes, or desert plants, in the world. This garden specializes in large specimen plants. Among the new material is a comprehensive collection of South American cactus, the most difficult to obtain of all desert plants.

BLAKSLEY BOTANIC GARDEN, Mission Canyon, Santa Barbara, is open every day, literally from sunrise to sunset, and is filled with flowers as well as beautiful plants. The large collection emphasizes flowers and shrubs native to the Pacific Coast and all plants are clearly labeled. Dr. and Mrs. Elmer Bissell are the directors.

PUBLIC LIBRARY, South Pasadena, has on display a complete portfolio of etchings by the late Henry Chapman Ford of the Franciscan Missions, arranged in geographical order, as reached by "El Camino Real" along the coast in California. The portfolio represents an original edition, of which it is thought only three other sets are in existence. Of these one is in the Huntington Library, and one in the Los Angeles Public Library.

A FLOWER SHOW is held in conjunction with the combined Los Angeles, Riverside and Orange County Fair at Pomona, September 18 to October 4, and is allotted 50,000 square feet of floor space. There are four divisions, amateurs, professionals, florists, and commercial growers. Ample space is provided for garden club entries, and a novel department provides for entries of flowers and plants grown by children under fourteen years.

SAN MATEO COUNTY PRODUCTS AND FLORAL FIESTA is held October 8-9-10-11, at Bay Meadows, San Mateo. The show formally opens with a pageant and floral parade, since San Mateo County is an agricultural as well as floral center. The industrial phase of the event is important. Building materials and home appliances form an interesting feature of the exhibition.

NORTH AMERICAN Conference on Church Architecture is held, October 9, in the Cathedral of Saint John the Divine, New York City. Noted educators and churchmen of the country address the conference.

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HOTEL ST. FRANCIS



Twentieth Century-Fox new production of "Ramona" is scheduled for its first showing October 23rd. Featuring Loretta Young and Don Ameche, it promises to reveal new heights of photographic and scenic art. The setting of Ramona's home is one of the high spots.

GRAPE DAY FESTIVAL is held at Escondido, September 9, marking the twenty-ninth observance of this vintage fiesta. An all day program of entertainment is offered, with plenty of grapes for every visitor.

THE POWER CRUISER RACE, Long Beach to San Francisco, starts Sept. 10.

THE AUTHORS, a new organization, takes over the headquarters of the former Hollywood Writers' Club, 6700 Sunset Blvd., Hollywood, and limits the membership to active writers in screen, fiction and allied fields, with special divisions for newspaper writers, cartoonists, and women press workers. Irvin Cobb is the president.

PIONEER SOCIETY of California has leased and is remodeling premises at 456 McAllister Street, San Francisco. Establishment of headquarters in the Civic Center is an advance, proving an advantage to all visitors. John H. Ahnden, architect, is in charge of the remodeling.

SAN LEANDRO Dahlia Society announces the annual Dahlia Festival is held, September 19-20. The Alameda Dahlia Society held its show the last two days in August.

MILLS COLLEGE has added a new Administration Building, thus releasing Mills Hall for residence purposes, made necessary by the number of registrations, the largest in the history of the college.

FRIDAY MORNING CLUB of Los Angeles, Mrs. Cecil Frankel, president, formally opens the new club season, October 2, when Merryle Stanley Rukeyser, economist, author and journalist, is the speaker. Other well known speakers will be heard during the year: Will Durant; Dr. H. V. Keltenborn, interpreting world news on his initial Western tour; William La Varre, treasure hunter, in an illustrated lecture; Negley Farson, author; Harrison Forman, "the lone explorer in Tibet," illustrated; the Salvi Group, in their first American tour, giving European Chamber music, and Rachel Field, author.

WOMEN'S CITY CLUB of Los Angeles, Mrs. Charles B. MacCoy, president, reconvenes September 14, and the monthly bulletin will again be issued.

BLACK GOLD DAYS FESTIVAL, outlining the history of the oil industry in California in pageantry, may be seen at Huntington Beach, September 5-6-7.

LA FIESTA de SAN GABRIEL is announced for September 12-13. This gay little community seems the natural habitat of festivals.

THREE FULL days of thrills and enjoyment are planned for the seventh annual Gymkhana Club Horse Show, September 18, 19 and 20 at the Gymkhana Club Grounds in San Mateo. Mrs. William Coppee Duncan is chairman of the Gymkhana Show. Exhibitors are expected from every section of California, among them being a colorful Horse Show Team from the Monterey Presidio. Spectacular events are being arranged for the excellent outside jumping course. With classes for teams as well as singles over eight jumps, thrills and excitement galore are in store for the spectator as well as the showman.

MUSIC

MUNICIPAL CONCERTS, sponsored by the San Francisco Art Commission, are presented at the Exposition Auditorium, seating 10,000 people. This Civic Auditorium has been remodeled to correct acoustic faults and the winter series of concerts will be offered under perfect conditions. J. Emmett Hayden is chairman of the music committee, and Joseph H. Dyer, Jr., secretary in charge of all municipal musical projects.

SYMPHONY ORCHESTRA of San Francisco presents the concerts of the winter season, under the direction of Pierre Monteux, at the Memorial Opera House. The season opens in January.

SAN FRANCISCO STRING QUARTET opens the chamber music season, October 15, at the Veterans' Auditorium, San Francisco. The members of the organization are Naoum Blinder, first violin; Eugene Heyes, second violin; Lajos Fenster, viola, and William Dehe, violoncello. Mrs. S. T. De Lee is the managing director.

RIVERSIDE COMMUNITY OPERA ASSOCIATION, under the direction of Marcella Craft, presents a season of grand opera in English. The first production is "Mignon," October 15.

A COMPREHENSIVE Chamber Music Series is assured to Pasadena with the announcement of the thirty-first season of the Coleman Chamber Concerts. Founded by Alice Coleman Batchelder this music association will present six events at the Community Playhouse, Pasadena, this winter. The artists are: The Kolisch Quartet; A sonata recital with piano by Gregor Piatigorsky, 'cellist; the Budapest String Quartet; the Abas String Quartet; the Albert Salvi Instrumental Quintet, and the Bach Festival of chamber music.

PETER CONLEY presents a series of concerts in San Francisco during the winter season by distinguished artists. The list includes Marian Anderson, soprano; Sergei Rachmaninoff, pianist; the Joose European Ballet, also the Argentina-Escudero Spanish Ballet.

SAN FRANCISCO OPERA GUILD had an auspicious debut at the Greek Theater at Berkeley, presenting "The Gondoliers" in midsummer. Don I. Barrientos conducted, with Reginald Travers as director. Raoul Pause arranged the ballet number, while Carroll Alexander was responsible for costumes and scenery.

FEDERAL SYMPHONY CONCERTS at the Veterans' Auditorium, San Francisco, continue in popularity, the attendance has increased rather than diminished with the admission charge. Ernst Bacon is the regular conductor of the Federal Symphony Orchestra, but during his vacation the guest directors included Gastone Usigli and Modest Altschuler, the latter was formerly the conductor of the Russian Symphony Orchestra of New York.

FEDERAL MUSIC PROJECT of San Francisco also sponsors a series of chamber music concerts, given in the Little Theater of the California Palace of the Legion of Honor, and in the Art Museum at the Veterans' Building.

THE OPERA BALLET, Adolph Bolm, director, is assigned a prominent position in the opera season to open the latter part of October at the Memorial Opera House, San Francisco.

CALIFORNIA FESTIVAL ASSOCIATION presents "Everyman" at the Hollywood Bowl, September 10-17, under the direction of Johannes Poulsen, producer-director at the Royal Theater, Copenhagen. "Everyman", written by the Austrian poet and playwright, Hugo von Hofmannsthal, was adapted to the modern stage by George Sterling, California author. It is a legendary play, filled with dramatic and romantic incidents, enhanced with musical themes and dance divertissements. Einar Nilson, composer-conductor, wrote the music and conducts the symphonic orchestra. George Houston, young opera singer, plays the title role. He is from the Eastman Theater at Rochester, and made his debut in "Boris Goudinoff" with Eugene Goosens conducting.

POMONA CIVIC OPERA ASSOCIATION closed the summer season with the production of Verdi's "Rigoletto" at the Pomona Greek Theater late in August. The Valley Symphony Orchestra, under the direction of William E. Strobridge, assisted.

PUBLIC LIBRARY, San Francisco, is interested in making a collection of original manuscripts by California composers in order to enlarge the music department. This department has been enriched by gifts from the composers and hopes to eventually have a large collection.

FESTIVAL OF ALLIED ARTS of Southern California, under the chairmanship of the founder, Mrs. Grace Widney Mabee, is making plans for the 1936-1937 season. The purpose of the Festival is to discover hidden talent in the arts and to assist worthy young people in their development. This has been accomplished. The files show a long list of young artists, either studying with the aid of scholarships or engaged in producing for remuneration.

FEDERAL MUSICAL PROJECT in Los Angeles not only sponsors concert orchestras in many communities, but has organized various Mexican and Hawaiian orchestras, a Hungarian Symphonette, and a Quintet and Folk Song Group.

MILITZA KORJUS, young German vocalist, has recently taken a home in the Santa Monica Bay district. Her husband, Dr. Kuno Foelsch, and their small daughter, are with this artist.

PACIFIC SAENGERBUND, Frederic Schiller, conductor, gives the annual Festival Concert in the Memorial Opera House, San Francisco, Sunday evening, September 20. The entire Johann Strauss Operetta, "The Gypsy Baron," is given in concert form. The score is interpreted by the orchestra, while the vocalists are resident artists.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of Otto Klemperer, presents a season of sixteen weeks, opening in January, at the Philharmonic Auditorium, Los Angeles.

THE BEHYMER ARTIST SERIES opens November 10 at the Philharmonic Auditorium, Los Angeles, with Kirsten Flagstad, followed by Fritz Kreisler, November 24.

THEATER NOTES

RENEVANT PLAYHOUSE, 1737 North Highland, Los Angeles, Georges Renevant, producer, announces "Nocturne" by Frank Harling opens September 5, with Jeanne Powers, from the New York Theater Guild, playing the lead. Harling is well known as a composer for films and orchestra.

MEXICAN PLAYERS at the Padua Hills Theater, in the hills near Claremont, continue to gain in popularity with their gay presentation of the songs and dances of Old Mexico. The play of midsummer, "Que Bonita Mexico", displayed the remarkable versatility of the group, both in the range of songs, the dances, and even the varying colors and tones of the costumes. The dramatic technique is unrivaled. September 2, "Juana, la Tehuana", a play of Tehuantepec, opens with a matinee, and is presented each Wednesday, Thursday, Friday and Saturday evenings at 8:30, with matinees Wednesday and Saturday at 2:30, through October 17.

THEATER AMERICANA of Altadena begins the fall season with the production of "Made in Heaven", a comedy by Conrad Seiler. The dates are September 29-30 and October 1, and the theater is at Mount Curve Drive and Lake Avenue. The policy of this theater is to produce plays of American motif, written by California playwrights. Mrs. C. Brooks Fry is president of this group.

LOBERO THEATER, Santa Barbara, under the direction of an Operating Group, presents the Preview Players in new plays, never before produced, as often as secured. Each month the group shows outstanding films from the cinema capitals of the world.

CENTINELA VALLEY now has a Little Theater, organized to fill a communal need for the spoken drama in such a manner that it will prove a recreational, social and educational benefit to the community. Marcella Miserak is president and W. G. Simmons, vice president. Robert Binney directs the first production.

THE DUART PRODUCTIONS are given at the Community Playhouse, San Francisco, under the direction of Frederick Dittmar. Wallace Read is the producer. The thrilling melodrama, "Double Door", was the August play.

THE WAYFARERS, for the second performance in their new playhouse, 1749 Clay Street, San Francisco, selected a modern comedy of Greek manners, "The Fair Helen", translated from the French of Ludovic Halevy and Henri Meilhac, with lyrics by Jadet Thanet. Jack Thomas continues to direct this enterprising group.

RALPH CHESSE directs the "Marionette Varieties" performances for the Federal Theater Project at San Francisco, and has made this bill international in scope. His puppet actors represent world famous celebrities of many countries, including George Bernard Shaw, Leopold Stokowski, great symphony leader; Mme. Tilly, coloratura soprano; Bill Robinson, king of tap dancers; Edgar Allan Poe, the poet, and the famous Raven; La Tour Brothers, acrobats, and finally the Dionne Quints in a patois patter and soft shoe number.

THE DIONYSIANS is a new drama club of Los Angeles, organized by Mrs. A. V. Watson, State chairman of drama for the Los Angeles District California Federation of Women's Clubs. The club is the only federated drama club in California. Activities feature the study of drama, presentation of luncheon speakers on the subject, and a wider appreciation of the art. Meetings are held the second Monday of each month.

NINE O'CLOCK PLAYERS of the Assistance League of Hollywood re-elected Mrs. John Neill Osburn, president, and are proceeding with various plans for the winter, including a Drama Workshop in connection with play production.

COMMUNITY PLAYHOUSE, Pasadena, is closed during the construction of the building to house the School of the Theater. Regular programs are resumed October 5 with the presentation of "The Wind and The Rain", a recent London success, directed by Byron Foulger.

SHOWCASE THEATER, Los Angeles, announces "Babes in Hollywood" a comedy-satire on child stars, by H. L. Yates, opening September 8. Jesse Weil, manager of the theater, announces an early production of "Lucky Break", a new comedy offering one feminine role against a cast of fifteen men.

HARLEQUIN THEATER, Los Angeles, lately owned by Mrs. R. D. Shepherd, has been taken over by Oliver Ziegfeld and is now known as the Studio Village Theater. "Beachey Takes a Hand" by Katherine Kavanaugh (Mrs. Oliver Ziegfeld) is the opening play, October 1.

BEACHWOOD PLAYHOUSE, 2560 Beachwood Drive, Hollywood, has been taken over by Hale McKeen, Ann Murray and Ellsworth Newman from Edward Elsner. A new comedy by Martha Pittenger is announced for Tuesday evening, September 1. The programs will all feature the work of new writers and new acting talent.

MEMBERSHIP PLAY at the Community Playhouse, Pasadena, scheduled for September 12 is "To The Ladies" by George S. Kaufman and Marc Connelly.



A New Place To Go

Since it opened early this year, Southern Pacific's new Mexican resort, Hotel Playa de Cortés, has attracted a large number of guests. They tried it because it was a new place to go. They liked it because it was different.

Where else can you find a desert resort by the sea? A luxurious hotel at the very edge of one of the world's finest fishing grounds?

Here, briefly, are the facts about Playa de Cortés:

Location. On Bocochibampo Bay, near Guaymas on our West Coast of Mexico Route. This route extends from Tucson, Arizona, to Mexico City via Guaymas, Mazatlan and Guadalajara.

Accommodations. First class throughout. All rooms are outside and beautifully furnished. Every room has a modern American bath. There are two detached cottages.

Climate. Warm and brilliant throughout the winter, with little or no rain.

Cuisine. Excellent. American and Mexican dishes, plus delicious sea foods from the Gulf of California.

Sports. The principal sport is deep-sea fishing (boats are maintained by the hotel). Fish range from the Red Snapper (averaging 8 pounds) to the great Manta or Giant Ray, weighing as much as 1500 pounds.

How to get there. Take Southern Pacific's air-conditioned Sunset or Golden State Route trains from the east or west to Tucson. Pullman from there to Empalme, thence to Playa de Cortés by taxi.

For information, see your travel agent or write H. P. Monahan, Dept. AA-9, 610 South Main Street, Los Angeles.

Southern Pacific



Portrait of Captain Arthur B. Nicholson, U. S. A., by Geraldine Birch, the English artist residing in Pasadena.

ART CALENDAR

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave: Paintings by club members.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To Sept. 12, decorative paintings in Oriental manner by Perce Dickel; opening Sept. 14 to 26, flower paintings by Mrs. Margaret Boething; opening Sept. 28 to Oct. 10, Tyrone Comfort, portraits, sketches and paintings.

HOLLYWOOD RIVIERA

HOLLYWOOD RIVIERA GALLERIES, Hollywood Riviera Beach Club between Redondo and Palos Verdes: To Sept. 20, general exhibition by many famous artists; opening Sept. 20, jury showing of works submitted for competitive exhibition of contemporary art.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Throughout September, anniversary exhibit.

SILVER BELL, 492 Coast Blvd. So.: An exhibit of block prints by Glen Stirling; architectural drawings by Aubrey St. Clair; oils by Roy Ropp.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: An exhibit of California landscapes by Evylena Nunn Miller.

FOUNDATION OF WESTERN ART, 627 So. Carondelet St.: Opening Sept. 7, Fourth Annual Exhibition of California Prints and Etchings.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: Paintings and prints.

LOS ANGELES MUSEUM, Exposition Park: Throughout September, an exhibit of water colors and drawings from the Museum's permanent collection; Japanese prints from the Museum's permanent collection; prints by Henry Fukuhara; exhibition of sculpture by Ella Buchanan, Roger Noble Burnham, Eugenia Everett, Merrell Gage, Claribel Gaffney, Jason Heron, Henry Lion and Ada May Sharpless.

SOUTHWEST MUSEUM, Highland Park: Reopening Sept. 1 with permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Nearby is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings; open Wednesdays and Sundays from 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Throughout September, water colors by Jessie N. Watson.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: An exhibit of French Moderns; exhibition by California artists.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: September 15 to 20, an exhibit by Everett L. Bryant; Oct. 1 to 15, an exhibit by George and Olive Barker.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Opening Sept. 13, selected exhibits from Mills College permanent collections.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Throughout September, paintings by Dr. John B. Tufts and Florence Tufts. The annual exhibition of water colors, pastels, drawings and prints will be held October 4 to November 1; September 26 is the last date for receiving entries; not more than three works may be submitted, two of which will be hung if accepted by one or more of the three juries.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: To Sept. 11, an exhibition by three women artists of the South Bay: Mrs. G. Milner Hawkins, Mrs. Mary Maison and Mrs. Edith Osborne Stahl.

PASADENA

JOHN C. BENTZ GALLERY, 27 S. El Molino Ave.: Chinese and Japanese antiques, porcelains, bronze, jade, fine fabrics, lacquers, prints.

SACRAMENTO

CALIFORNIA STATE LIBRARY: An exhibit of photographs by Imogen Cunningham in the Prints Room.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition in connection with the California Pacific International Exposition which will close the end of September.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Announces arrival of pottery from The Anderson Brothers of Mississippi; the addition of the "Rena Room," where the creations of Rena Rosenthal, New York, will be shown exclusively; an exhibit of modern handcrafts by California artists.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: Opening Sept. 14, water colors by George Post. Subject matter is from Mr. Post's recent trip through northern California.

COURVOISIER, 480 Post St.: To Sept. 19, oil paintings by American artists; opening Sept. 21, water colors by Millard Sheets.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: To Sept. 21, an exhibit of camera studies of San Francisco; to Sept 27, pre-Columbian collection from Philadelphia, Costa Rica and Cannon Island, collected and lent by Dr. Jose B. Gonzales; opening Sept. 24, Fifth International Exhibition of Lithography and Wood Engraving.

PAUL ELDER GALLERY, 239 Post St.: To Sept. 12, lithographs by Elsie Henderson.

GUMP GALLERIES, 250 Post St.: To Sept. 19, general exhibition of paintings and prints; opening Sept. 28, water colors by William Cameron, oils by Paul Schmidt.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To Sept. 19, exhibition of paintings by old and modern masters, lent by the Hatfield and Lilienfeld Galleries; throughout September, an exhibit of California paintings—past and present.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To Sept. 15, paintings by Lyonel Feininger, the architect who became a painter; an exhibition of the work of Paul Gauguin.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 So. Mission Drive: Representative paintings by prominent California artists including William Wendt, A. N. A., F. Tenney Johnson, A. N. A., and Jack Wilkinson Smith; also an exhibit of prints and craft work.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: An exhibit of "Fine Books", a selection of thirty manuscripts and printed books distinguished by beauty of design and excellence of craftsmanship and materials, the exhibits ranging chronologically from 1300 to 1930; 13 water-color drawings by William Blake in illustration of Milton's "Paradise Lost"; an exhibit of William Blake's manuscripts, books, sketches, engravings, and specimens of his unique method of "illuminated printing" as seen in the first edition of "Songs of Innocence"; an exhibit commemorating the one hundredth anniversary of Bret Harte's birthday. Several of his manuscripts and first editions, proof sheets, photographs and cartoons will be shown.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibitions of paintings by Santa Barbara artists. Changed every two months. Open 9 to 5 on week days; 9 to 12 on Saturdays, closed Sundays.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Exhibition by group of prominent artists with Mexico as the subject.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To Sept. 27, work by contemporary sculptors (circuited by the Weyhe Galleries of New York); Clarence A. Black memorial collection of American paintings; French painters of the 16th, 17th and 18th century; Manson F. Backus memorial collection of etchings by masters; American paintings; exhibition by the Women Painters of Washington; group show by Seattle artists.

MISCELLANY

ARTISTS are invited to submit their work for a competitive exhibition of contemporary art and poetry to be held at the Hollywood Riviera Galleries, September 20 to December 6. The exhibition will include work in practically every branch of art with substantial cash prizes to the winners. For information on entries, write Hollywood Riviera Galleries, Hollywood Riviera, California.

JACQUES SCHNIER, well-known San Francisco sculptor, has been appointed instructor in Architecture at the University of California in Berkeley. Mr. Schnier designed the coin which will commemorate the completion of the San Francisco-Oakland Bay Bridge in November. The coins of half-dollar denomination will have a grizzly bear, the official animal totem of California on one side and on the reverse a foreshortened view of the bridge.

THE FIRST NATIONAL EXHIBITION OF AMERICAN ART held in New York May 18 to July 31 accomplished the purpose for which it was organized; it gave opportunities to many artists and provided a chance for the public to see a cross section of American art chosen by the States themselves. All of the arts, as developed by the different communities, are destined to play an ever-increasing part in the daily lives of the people of this country.

PAINTING, ceramics, sculpture, modeling, architectural design, engineering, construction costs, planning and financing the home, drawing, art appreciation and interior decoration are among the courses that the University of Southern California will offer during the twelve-week term, registration opening September 21. Headed by Arthur C. Weatherhead, dean of Architecture and Fine Arts, the staff will include Paul Sample, Glen Lukens, Daniel Lutz, Robert M. Gage, Paul Frankl, Mildred Bateson, George Carpenter, Edgar Wileman, Frank B. Greene and Robert M. Fox.

MRS. BEATRICE JUDD RYAN has been appointed State Supervisor of Exhibitions for the W. P. A. sponsored Federal Art Project and will be in charge of a program of exhibitions of the work of that organization. Mrs. Ryan's experience as organizer and director of the Gallerie Beaux Arts in San Francisco has fitted her for this position of presenting to the people of California the work of their artists.

THE CALIFORNIA STATE LIBRARY at Sacramento will receive a complete file of the lithographs produced under the W. P. A. This portfolio will include among designs by artists of national reputation several groups of educational prints. One records in color the prehistoric cave drawings scattered through the Sierras from the Tehachapis to the Siskiyous. Another reproduces native California wild flowers. The portfolio also includes samples of the work being done for National Musuums, anthropological records of American Indian costumes, pottery, tools and utensils.

THE APPOINTMENT of Lazzlo Gabor as assistant professor in the department of architecture has been announced by the Carnegie Institute of Technology. Mr. Gabor will be in charge of courses in home decoration and interior design.

THE FIRST annual exhibit of the Artists Guild, Seventh and Westlake Bldg., Los Angeles, will be premiered at the noon meeting of the Los Angeles Advertising Club, Sept. 8th, at the Biltmore Hotel. The speakers will be members of the Guild, Charles Everett Johnson, nationally famous advertising artist; Kem Weber, industrial artist; and Earl Tralle, president of the Guild and well known lettering designer. Following the showing at the Advertising Club, the exhibit will be moved to the auditorium of the J. W. Robinson Co., where it will be open to the public from Sept. 9 to 23. Works of many internationally famous artists as well as that of leading Pacific coast artists will be shown.

THE MUSEUM OF MODERN ART, New York City, announces that it will open its 1936-37 season on September 16, with New Horizons in American Art, a comprehensive exhibition of the work done under the Federal Art Project since its organization in August, 1935. The exhibition will fill three and one-half floors of the Museum and most of the exhibits will be the work of young artists unknown or little known to the art world.

LUCILE LLOYD has completed the mural in the assembly hall of the California State Building. Depicting the origin and development of the name California, this colorful mural brings much credit to the artist.

MARGARET CRAIG will have two classes in art photography beginning Sept. 17; one for beginners and one for advanced students. These classes are conducted once a week through the University of California Extension Division in Los Angeles.



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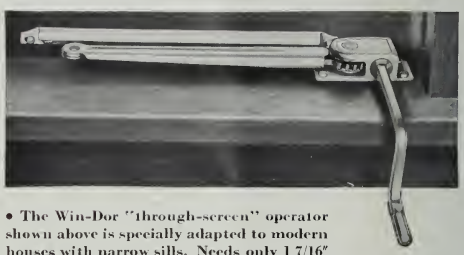
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ANTIQUES

By ALICE R. ROLLINS



PAUL REVERE—PATRIOT AND SILVERSMITH

IT was an old, old tablespoon, its quaint bowl and tapering handle dented, scratched and discolored. To the ordinary observer it seemed worthless but to one who knew, "a find." A caretaker found it in a pile of discarded things left in a vacated apartment. It was sold with other small articles for seventy-five cents. The buyer after a hasty polish sold the spoon for two dollars and a half, but this time it passed into the hands of someone who knew something about old silver. This buyer found the name of REVERE on the back of the spoon and sold it to a collector in the east for three hundred fifty dollars. The spoon was made by Paul Revere who was not only a famous patriot but a fine silversmith as well.

Probably no other silversmith's work is more desired than that of Paul Revere. He was born in Boston, Massachusetts, in 1735, the son of a Huguenot of the same name. As a boy he learned the trade of gold and silversmith in his father's shop. He was his own designer and did expert work which included chasing and engraving. It was while in his father's shop that he designed some of the fine pieces which today are housed in our museums.

Paul Revere made many articles in silver and it is the great variety of these that adds zest to the collector's quest for pieces bearing his mark. They include gold and silver necklaces, lockets, rings, medals, bracelets, candlesticks, teapots, spoons, knee and shoe buckles. Some one of these pieces may be picked up unexpectedly almost any place just as the finder of the spoon did.

In addition to the art of the silversmith, Paul Revere was also a fine engraver and publisher of historical and political cartoons. The most famous of his prints is the well-known Boston Massacre. He manufactured gunpowder and established a foundry for casting bells, cannon and fitments for vessels. He made the copper for coppering the U. S. frigate Constitution and for some of the new Hudson River steamboats.

In addition to the above occupations he was busy with patriotic activities. He belonged to a group of young patriots who were very active in the affairs of the Colonies. He was one of those that took part in the Boston Tea Party. As a regular express messenger, appointed by the Committee of Safety, he carried messages to and from New York, Philadelphia, Salem and other places. His famous midnight ride to Lexington is familiar to all. He was also given the commission for engraving and printing our first public money.

Life was always active for this man of many talents, and we esteem him not only as a great patriot but as a fine craftsman. He died in 1818, an honored and respected citizen. One of whom it was said at the time of his death, "Seldom has the tomb closed upon a life as honorable and useful."

The silverware of Paul Revere is especially noted for its exquisite beauty of design and fine workmanship. There were three silversmiths by the name of Paul Revere, but it was the son that produced the greatest quantity and that the collector is most likely to find today. The work of Paul Revere, the elder, is exceedingly rare. Very little of it is to be found outside of museums or fine private collections. Nearly all of it is marked P. REVERE, in a narrow impressed rectangle. The initials PR in a straight topped shield under a crown, is his earliest mark. The son changed this using the name and rectangle but leaving off the first initial. In its place he used a small dot. Sometimes he used a script monogram PR, in an oval or rectangle. We often find this mark on spoons.

Old silver is not much more expensive to collect than china or glass and it has several points in its favor. It is almost universally admired. It is always an ornament to a room or table. It is a mark of well-being. In olden times a man's wealth was estimated by the amount of plate he owned. Fortunate is that family today that is the owner of heirloom silver. It is an incentive to family pride and such a heritage creates a desire to own other things of fine craftsmanship. Silver is not as perishable as either china or glass and for that reason is more favored by some collectors.

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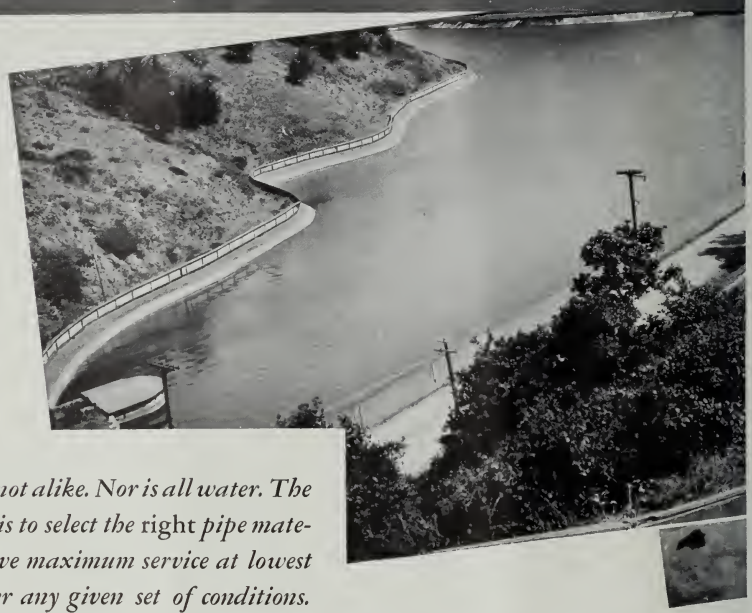


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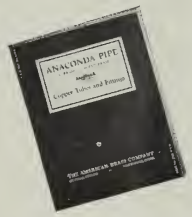
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ON THE RADIO

By LORNA LADD

YES, there is no doubt about it. Radio has growing pains. Bad ones, too!

All of these recent west coast upheavals, unexpected changes and upsets—with more to come—had everyone frightened for a time that some awful plague was being visited upon us. Now, come to find out, it has all been really quite normal, just the infant industry growing up.

Glancing back over the last few months, it all seems to have started with NBC's new studios in Los Angeles. That was actually the first indication of things to come. Then KNX's sale to CBS; KHJ's loss of their good old financially substantial contract with CBS and that station's subsequent frantic and eventually successful landing of a contract with the much smaller Mutual network; new managers for old almost everywhere; the monotonous addition of more screen stars to the radio payroll and last, WJR's lifting of their long term option to purchase KMPC in Beverly Hills.

It is going to be interesting to see what WJR does with little KMPC. I personally believe it is to be groomed as a secondary contract outlet for CBS or else sold outright to that network. Anyway, the Detroit station sent the very best man they have, Lewis A. Weiss, out to set everything on the right track and install Leo Tyson as headman.

All of this has taken place since May, and it looks as if the pains had just started. Little did I realize that my year-old prediction and nightly breathed prayer that Hollywood would eventually be radio headquarters could or would create so much havoc. Old and familiar faces have been replaced by new and squarer jaws. It has developed into a stern battle of the survival of the fittest. I only hope we westerners are big enough to take it.

But—we won't be if we continue to play on the screen star angle. The programs will be taken back to New York for release if it doesn't stop getting to the place where the dial can not be flipped without some big film name and voice bouncing out to insult our ears, frequently our intelligence. Not only are the film studios cutting off their own noses by cheapening their stars but radio is losing caste in the listener's eye or ear. It all might be of some value if the programs were built for and as radio programs, not simply vehicles to pay some man or woman twenty-five hundred dollars to show how little he or she really possesses in talent.

Along this selfsame line I am duty bound to tell you that the new Fred Astaire show starts Tuesday, September 8, and will be on the air every Tuesday night thereafter over NBC, KFI-KPO from 5:30 to 6:30. The publicity on the program announces that "the widest play will be given to the star's talents as songster, comedian, dramatic actor, performer on the piano, accordion and piccolo and as tap dancer extraordinary." Now, I ask you—even though Fred Astaire's dancing and flair for comedy are screen favorites of mine—how can one man be so much in one? You see, the program being built around the star instead of the star fitting the program—and it simply can't be done for long and keep a listening audience.

Helen Hayes gave up the screen for radio and is definitely trying to acquire that intangible something known as technique which it certainly takes to be a radio star. She returns to the air this month. Mondays at 9:00 over NBC-KFI-KPO.

A really remarkable program and one you should enjoy tremendously is scheduled for the 20th of this month when twenty-one nations will be linked in a giant broadcast as our country demonstrates native music in the very first intercontinental concert. The program will open with the majestic roar of Niagara Falls and the music continues down through primitive Indian chants, homely folk and cowboy hallads and ringing Negro spirituals to its present form in the jazz and symphony orchestras. The broadcast will be carried by both networks between 12:00 and 12:30 and will be given under the auspices of the International Broadcasting Union at Geneva. It is the first of a series during which the radio companies of other nations will present the music native to their countries. The second intercontinental concert will originate from the Argentine Tango Congress in Buenos Aires sometime in February.

This next paragraph—well, I might just as well warn the Yale men that they won't be interested for it is strictly Harvard! Prime Minister Stanley Baldwin of Great Britain, in his role as chancellor of Cambridge University, will speak from London in one of a series of programs to be heard over NBC in connection with the Harvard Tercentenary celebration. He shares time with President Roosevelt, KFI-KPO at 11:00 o'clock the morning of September 18 and both men are addressing themselves to members of the Harvard Alumni Association. On Tuesday, September 15, at noon, a chamber concert by the Boston String Quartet will be broadcast. On Wednesday at 5:00 in the afternoon, the first Tercentenary concert by the Boston Symphony Orchestra; and through Friday, the 18th, many programs will be broadcast.

All right, Yale, you're safe now for you too undoubtedly are interested in the *Literary Digest* Quadrennial Presidential Poll broadcast every Monday, Wednesday and Friday afternoons at 2:00, NBC-KFI-KPO. The series will continue until the final tabulations are announced on election eve, November 2.

Don't forget the Forest Hills tennis matches broadcast this month with Ellsworth Vines, Jr., helping to hold down the microphone with John Tunis.

And so—until October and its new programs!



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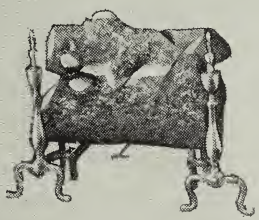
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RUNNING FIRE

By MARK DANIELS, A. I. A.

THE STRAIGTFORWARD CITY

I LIKE a city that tells you where you are without asking; a city where you can look into a shop window, or into the gutter if you like, and know instinctively, if not by other means, more or less where you are. That sort of thing saves a lot of time, some taxi fare, and keeps your mind at rest. San Francisco is such a city.

As you walk away from Market Street on Kearny you can tell that you are not approaching the high class districts where such stores as Gump's and Shreve's exhibit articles in their windows that would make a thief out of a Midas. No, you can tell without asking, that you are drifting away from such temptations. Each block of your northward progress brings into view jewelry on which the thinness of the plating bears an accurate arithmetical relation to the distance from Market Street. You don't have to ask the policeman how far you have drifted. Just look at the window display. Triple plate, three blocks, double plate four blocks, single plate, greenish, five blocks, brass imitation of plate, six blocks and over. It's a simple and honest way to locate yourself when you haven't your sextant with you.

Now, I have been in other cities where you just can't tell a thing about it. You may walk along the boulevard, pause before a shop that might be in Rue de la Paix and momentarily forget where you are; then walk on a few paces and find yourself gazing at a gasoline station or into a mess of beans in a hot dog stand. When you find yourself in that sort of a city, get a guide, a guard and a gun.

NOODLE PIE

"PRIDE goeth before a fall." Last month I spent several sleepless nights polishing up the facets of a pun. I thought it was so good that I did not dare to discuss its refinements with my closest friend for fear he would be unable to resist the temptation to steal it. (He's an editor.) Each time I rearranged the verbiage, thinking I was making it more subtle, I chuckled, and sometimes burst into laughter. People looked at me on the street.

The nubbin of this waggish *ben travato* was a play on words combined with a well known adage. The word played upon was *noodle*. To perfect the scheme a search for a head must be instituted. (Now you begin to sense the cleverness.) The search had to be carried on in a place that had straw something. Why, Congress, of course, with its straw votes. There's the plot, all exposed. Seeking a good head in Congress (remember, straw votes) is like looking for a *noodle* in a hay stack. Try to control yourself.

But when the incomparable August number came out the typesetter had changed my *noodle* to a *needle*. Anyone can look for a needle in a haystack. He actually threw my noodle into the pie box and handed me a needle.

My fury soon gave way to sorrow. After a bit of whimpering I became reconciled. "The disappointment of manhood succeeds to the delusion of youth." But my disappointment has given way to regret—regret that he didn't pie the whole item for now I can't see a single funny thing in it.

NO SAFETY IN NUMBERS

WHEN my ship comes in some time in November, according to certain reports, I am going to buy 12,963,742 blotters and place them around my office, on the walls, in my pockets, behind my ears, under the desk and fill all my drawers with them.

On second thought, I have decided to do no such thing, for I am sure that it would be only a matter of a few days before I could not find my blotter.

GENIUS

IT was evident that he thought he could give singing lessons to a lark. He could tell William Randolph Hearst where to head in and Bobby Jones how to hole out. He knew so much about everything that he couldn't stop talking long enough to tell you about anything. He was an animated adjective, a Vesuvius of verbs and a cascade of casuistry.

"Speaking of genius," he gasped in the midst of a discussion on the subject of termites, "You fellows all know Harry Herringbone. Now there's a genius. The other night he played Handel's 'Largo' through in three minutes. Honest. And he can play the guitar and ukulele like nobody's business. You oughta see him in his studio. Drink anything that comes along and keep right on going. And you can't catch him on anything. He's always got a comeback. Only the other night I says to him, "You gave me a funny impression," and he comes back before I could tell him what and says, "Whose imp?" Boy, is he fast on the trigger? There's a real genius. His fingernails are always dirty."

With a heavy heart I rose and left the club.

JARGON IN ARCHITECTURE

ALL THE jargon in the world is not confined to politics and journalism. There is a plenty of it in architecture. We have our loyalists, our reds, our radicals. The parallel can he carried further by anyone who can see the relation between a revolt and a revolver. But the lines of demarkation should he more obvious in architecture than they are in government for we have definite, clear-cut precedents upon which to base our opinions and upon which to establish our planes of cleavage.

Just what is the least common denominator of governmental desiderata is wrapt in a haze of argument and contention but in architecture all factions agree that scale, proportion and unity are essential to all forms of architectural beauty. Of course, it is because we architects have this common basis upon which to predicate our theories of architectural beauty that we never can agree on anything with one another.

REFORM

AFTER centuries of failure we are still trying to reform conditions that we find distasteful by introducing into them other conditions that we think are the kind we want. It is the principle of putting a bushel of good apples into a barrel of had ones in the misguided belief that they will all turn out good.

Those opposing the return of places where a man could get a drink of whiskey, fought a losing fight against reviving the age-old drinking place. When they realized that they would lose out they introduced the principle of elevating the standard of the cocktail room by opening them up to girls. The result was about what might be expected. The girls are now the heaviest drinkers that frequent the bars.

A canvass of the public drinking places will show a large majority of the proprietors who will say that while this custom increases profits it is undoubtedly bad for community morals. A bartender can judge the age of a boy fairly accurately. If he cannot he can ask the boy and get an answer. But it is not good form to ask a lady her age nor is it easily guessed.

This is no sane way to reform. Do we ever turn girls loose in a penitentiary? What army ever developed superiority through the establishment of a coterie of vivandieres? We are going to have drink in public places for many years. If we want co-educational drinking, let's have it in places regulated for that purpose.

NOISE OVER THE VALLEY

MY NERVES were shattered. The tonful steel juggernauts that roll thunderingly along to pick up an occasional nickel fare had rumbled their way into the lowermost recesses of my tortured soul. The screech of the noon whistle stilettoed my eardrums. The four-thirty siren inspired no sigh of relief or satisfaction. So I decided to spend a weekend in the country, in a valley in the hills of Contra Costa, where the bee hovers (please pronounce with a long O) over the blossom, where the cramp and the cantaloup play. Yes, I would go to the country and revel in the "ear splitting silence."

With a sigh of gratitude to fate, fortune and ferry boats I stretched out on top of my bed. The night was hot. The crickets were still singing in the field. As I was dozing off the hoot of a giant owl boomed from the corner of the roof over my head. It sounded as if it were on my pillow, a way certain owl hoots have. When my heart stopped thumping I turned over and yawned. What was that queer sound? I'm no slouch of a woodman. It was a woodpecker doing his P.W.A. quota. Good for him. I like people that are conscientious. But did he have to have the accompaniment of that ever growing chorus of frogs in the stream below?

They started on a systematic musical form not unlike the fugue. QUARK, rork-rork; QUARK, rork-rork starting with only two instruments. Then QUARK, rork-quark-rork; QUARK, rork-quark-rork, with a third coming in on the off beat. Their ancestors had been trained by Berlioz. The fugue developed until it gargled through the valley like an iron tired cart on a corduroy road. At a point where Wagner would have brought in six trumpets, a lone coyote took a deep breath and pushed up through his diaphragm a shivering, shuddering howl that would have made Hamlet drop the skull of Yorick. Fire engine sirens at midnight? Mere lullabies, dear reader, mere lullabies. Toward morning Richard Strauss' double bass came into the full orchestra in the form of Bashan's bull bellowing in the pen across the creek. The blue jays had already picked up the oboe motif when chanticleer blew the first clarion blast of the cornu *anglais* that ushered in the higher wood-winds. At the climax, or what I hoped would be the climax, just before the stinging rays of the morning sun shot through a crack in the blinds into my eyeballs, a two minute screech from the Overland Mail set the dogs to howling over the advent of day, glorious day.

I am back in my quarters in the city, shades drawn, lulled hy the dulcet tones of fog horn and fire siren, and possessed of a deep conviction that at last I have turned gutter snipe.

BABEL

EVERYTIME I get the "Cricket on the Floss" mixed up with "Mill on the Hearth" I feel like starting a Title Concordance. You can't wire, write or telephone to E. F. O'Day every time you are in doubt about a title and no one can keep count on the grasshopper jumps of Bob Ritchie. Such errors as calling Anthony Adverse a novel and Anthony Hope a novelist are common enough but to confuse "Sketches by Oz" with the "Wizard of Boz" calls for a halt and a check up. Why, I've heard it said that Rupert Hughes was born in Missouri when I know darn well he is from Hentzau.



A House That Preserves Tradition in the Modern Manner

RESIDENCE OF MR. AND MRS. HERBERT E. HALL
Piedmont, California

CLARENCE A. TANTAU, A. I. A., ARCHITECT
WINIFRED GRAY WISE, A. I. D., DECORATOR

Keyed to the contemporary spirit of living, the furnishings of this living room inspired by 18th century France, present the modern approach to traditional decoration. Substituting parquet floors is the warm seal-brown chenille rug, that reflects the wood tones of the overhead beams. Instead of typically paneled walls, parchment glaze on uneven plaster acts as background for the fine old Louis XVI furniture. The draperies of blue-green bourette hang in long folds to the floor in a manner that enhances the subtle lines of the furniture. So the room may hold its place in the modern scheme of living, large comfortable chairs join the assembly of old pieces and do not seem out of place because of their lack of heritage.

STYLE versus FASHION in INTERIOR DECORATION

By BEN DAVIS, A. I. D.



The rich color of wood plays a major part in the dining room decoration. Floors are bare, but for two fine antique hooked rugs at either end of the room that pick up the color of the rare old china. Two provincial chests with the charm of the French country house placed against the wall, reflect the luster of old pewter and silver. The modern note in this room is supplied by the decorator's use of the simple turned leg in the design of the dining table, instead of the rococo curves seen in the old chest. This variation gives distinction and individuality to the room. Winifred Gray Wise, A. I. D., decorator.

IN this day when emphasis is placed upon change and fresh impetus, it is often bewildering to the individual to make his way intelligently through the maze of new ideas and merchandise presented for the home. Too often in an effort to attain the new and different the enduring qualities of beauty are sacrificed for the transient value of being different.

Style and fashion are words often used synonymously, but to the decorator they have very widely different meanings. Style is the timeless quality that distinguishes art forms of every age. It is style, not fashion, that art expressions have in common. The qualities of Greek, Gothic, Baroque and Present-day architecture, sculpture and painting are readily recognized.

Fashion expresses the transitory qualities of style. High fashion notes of yesterday become the amusing antiques of tomorrow. Vogues that are popular in design and color have the unfortunate habit of dating themselves. We have all had the experience of entering a room and being aware of certain things that speak with the timely influence of hall marks on silver or rare Peach Blossom porcelain. Heavy and ornate picture frames, decorated lamp shades, large scale furniture and elaborate drapery treatments tell us of the house decorated ten years ago, just as the hair cloth parlor sets and wax flowers infer the Victorian tradition.

It would be a sad world indeed without variation; and progress will be made in even pace with time. A whole-hearted acceptance of a fashion item because it is suitable to the temperament of the individual is to be encouraged. Today flower arrangement is a fashionable vogue. It is a smart acceptance of a Japanese tradition. Field flowers and the garden variety have come into their own, and every shop, magazine and movie display some sign of this new thought in decoration. Flowers supply the atmosphere and romantic appeal often needed in the modern interior. But a dither of flower arrangements scattered about without thought or reason may prove to be only a hazardous item of decoration.

For a long time we have been begging the question of our own day in regard to the element of style. The will-o'-the-wisp of fashion has often intrigued us with her transitory delights. There seems to have been an element of collusion between the merchant, the press and the illustrator to disguise contemporary design and many excuses have been made for it. This has been an obvious attempt to stimulate a gradual acceptance on the part of the public of Contemporary, Modern, Moderne, Modernistic, or what you will. The result has been a number of frivolous fads that have wearied the public with their eccentricities. The "white revolution" was thrust down the throat of the public with little sympathy or understanding of the real possibilities of white in interior decoration. Modern architecture and decoration emphasizing form in space utilized white as a means of creating the illusion of great uninterrupted surfaces. The clever tradesman was quick to grasp this "white" element as a new fashion impetus, and the result was a maze of white lamps, white draperies, white furniture, white rugs and accessories. The public is quickly becoming aware that these are not only the latest fashion, for which they were sold, but are so many white elephants.

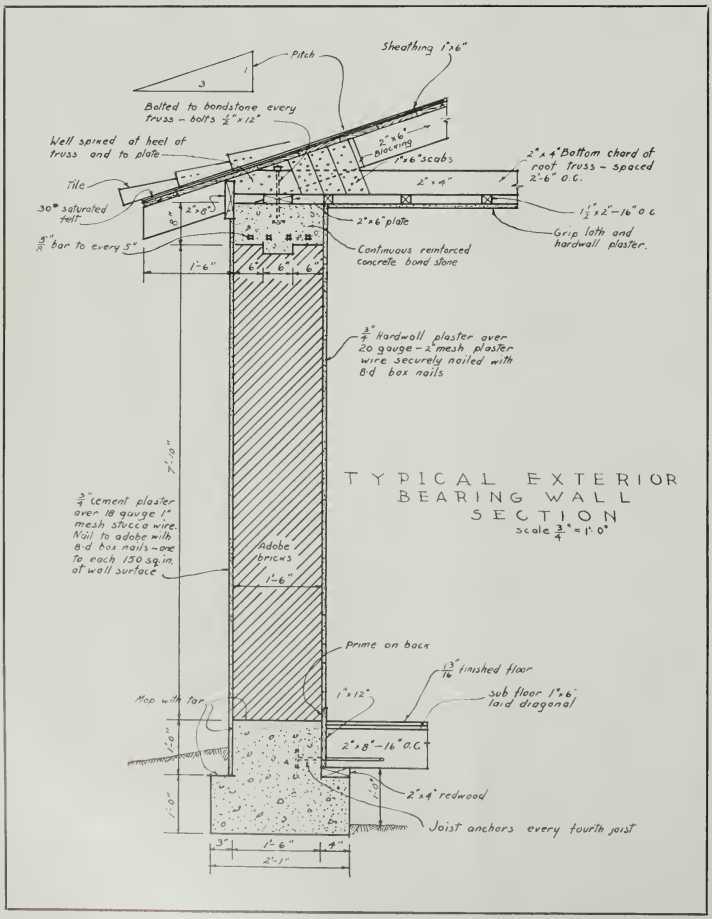
Bad examples of contemporary art and decoration have done more harm to the movement than any number of traditional translations. Everywhere we see reference to Peasant Modern, Classic Modern, Neo-Classic Modern, Chinese Modern, Traditional Modern, Functional Modern, and others. These sleek and sophisticated names attempt to give the illusion of being very learned and full of meaning and to put a romantic story behind contemporary decoration. The truth is that all too often they are a clever sham and snare to persuade the unwary public to part with a few more dollars in an attempt to catch the latest sensation of fashion. In this way the public is encouraged to make small revolutions and changes in an effort to bring their home

(Continued on Page 40)



Photograph at the left shows the adobe brick construction of the east end of the living room of the Firman Eyraud house in Bakersfield. Below is a view of the living room after construction was completed. Clarence Cullimore, architect.





Adobe as a construction material is especially suitable for Spanish, Italian and Mexican architecture. At the left is a diagram of a section of a typical exterior bearing wall. This method was used in the Stanfield residence and the photograph below shows how the walls were laid.





ADOBE HOUSES

By CLARENCE CULLIMORE, A.I.A.

The Firman Eyraud house in Bakersfield, designed by Architect Clarence Cullimore, is typical of the dignity and suitability of adobe construction in California. This house which is seven years old will be in excellent condition and more modern ten years from now than many of the newer, but poorly designed houses of today. A studio over the garage is reached from the patio by an outside stairway. The long hall with its thick walls and deep reveals is cool and livable.

THERE is such an unusual interest in adobe sun-dried brick construction for dwellings in California, I believe it is time to state clearly a few facts regarding adobe houses. Although these houses are being built in various sections of California the type of construction is just now considerably more popular in the interior valleys where the annual rainfall is relatively small and where the thermometer rises higher in summer and falls lower in winter. It is quite natural that a building material offering such a fine insulation against heat and cold should have its innings. When thoroughly protected from the elements, and so designed as to offer reasonable resistance to earthquake forces of to-be-expected intensity, adobe block construction offers definite advantages.

The present impetus for adobe building has come about not only because of its recognized quality of insulation but primarily on account of a purported cheapness of adobe construction. One may build an adobe house cheaply, it is true, if cheapness is to be the main consideration. The result of a too cheaply constructed adobe house is in no sense an investment for the owner or a credit to the community, for adobe, of all materials, needs the proper structural elements to lift it out of the class of a hovel.

Precautions in design, such as thick walls, an adequate concrete foundation, reinforced concrete lintels and continuous bond stones, trussed roofs tied into the walls and exterior protection from rain, will place an adobe house on a par with other well built houses. If cheapness is the main consideration in deciding one to build of adobe it will be necessary to slight these constructional features. A cheaply constructed frame house will certainly be preferable to a cheaply constructed adobe.

In the incorporated cities, due to building regulations and their strict administration, we have little fear that cheap adobe houses will be permitted, for these authorities generally know their job and will see that all buildings of whatever type are well built, adobes included. Well built adobe houses will continue to be a credit to any community along with their sisters of frame and stucco.

It is mainly in the rural sections that the necessary constructional features may be and are being omitted in adobe construction. Unbelievable reports of low costs of adobe construction in rural areas have proven in several instances to be either untrue or based upon the hovel type of shelter. An adobe house may be well built, and if one-story, economically built, when compared with frame or stucco construction. There will not be a great saving of cost either way. Frame construction possesses certain advantages, while there are unquestionably certain other advantages that adobe possesses, but cheapness should not be considered among them.

Of course, nearly every land in every climate has a record of building with earth-made sun-dried bricks; but the particular brand now prevalent in California probably derived some of its inspiration from the American Indians of the southwest, shortly after the Spanish friars commenced the building of the chain of missions upon which the Indian neophytes did most of the actual labor. This was about as far as the Indian influence went, for now the Spaniard stepped in and insisted upon similar architectural forms to those he had known in Spain and Mexico.

A little later when American travelers and then settlers from our eastern coast came and intermarried with some of the fine old Spanish families of San Diego, Santa Barbara and Monterey, they incorporated a definite refining Eastern Colonial influence in the new type of California-American home that flowered here in many notable examples about one hundred years ago.

These simple honest homes of early California have long been overlooked by architects in their efforts to do architecture through European imitations. These venerable landmarks of domestic architecture in California are coming into their own as the inspiration for modern California homes that possess in a large degree qualities of picturesque charm and genuine informal hospitality. The De la Guerra house at Santa Barbara and the Casa de Estudillo at Old Town near San Diego are fair examples of California's lovely homes of a century ago. They are as much admired now as then and have the rare distinction of having exacted similar genuine admiration even during the Mid-Victorian period of dingle-dangles and do-dabs of which they had none.





Photograph by Dorman

ADOBE HOUSE OF MR. G. E. STANFIELD

Bakersfield, California

CLARENCE CULLIMORE, A. I. A., ARCHITECT

L. T. EVANS, STRUCTURAL ENGINEER



First Federal Housing Administration insured loan adobe house to be approved and constructed, located at Bakersfield, California.

This house is constructed of sun dried adobe bricks and has an adequate reinforced concrete bond stone at top of all walls and rigid roof structure which is designed to transmit horizontal forces. A complete seismic analysis of the structure satisfies the F. H. A. authorities that earthquake hazards are adequately solved.

The character of the house is not stylistic but Early California Adobe without pretense of being anything that it is not. This house is cement plastered on the exterior and colored a natural white cement color. On the interior it is off-white throughout. The floors are oak planks, tile and cement. The interior is plastered with hardwall plaster, modified California texture. The insulation afforded by the 18" thick walls keeps the summer temperature at least 20 degrees cooler inside than the outside when it is 100 degrees outside.

An adobe residence of the square footage shown can be constructed with a loan of $9000.00, assuming that the residence plot has an actual value of $2250.00.

The construction cost is based upon $3.25 per square foot of floor space for the house and $1.00 per square foot of garage and covered porches.

Monthly payment plan based upon $9000.00 loan over fifteen (15) years:

Principal and Interest	$65.10
Mortgage, Insurance Fee	3.10
Taxes and Assessments	16.25
Fire Insurance Premium	1.25
Service Charge	3.00
Total	$88.70

BRINGING MURAL ART INTO THE HOME

By DONALD S. ROSS

THERE are many kinds of paintings upon walls, all of which are properly included in the term "mural." And, though the word "fresco" is sometimes used interchangeably with the word mural, such substitution is incorrect, for fresco is a very particular form of mural painting. It is distinguished from other forms by the manner in which it is done. While other forms are applied to dry walls, fresco is done on freshly plastered walls while the plaster remains damp.

Though one of Europe's oldest forms of mural painting, fresco is one of America's newest. We modern Americans, in our search for something really capable of preserving our souls to posterity, have seized upon fresco as the medium. The choice is not bad—murals done in this manner do not have the usual restrictions of size, nor, if carefully executed, do they soon deteriorate. Satisfaction has been so general, and enthusiasm so tremendous, that there seems to be no end to these imperishable soul portraits. Even the discovery of Lenin, in the Rockefeller mural, lurking like a lean and hungry wolf at the heels of American industry, has not served to dampen our ardor.

We are in a way of forgetting that murals may be used for more flippant things—things devoid of messages, and, at times, of anything really significant. Fortunately, however, there are a few sturdy souls who have appropriated this all-too-public medium for private use. And, though it is a far cry from the end-wall of the San Francisco Stock Exchange to the walls of the bathroom shown here, the latter fresco is not without merit. Certainly, it serves as contradiction to the idea that a mural must always be Gargantuan and austere.

This particular fresco was done in the house of Mr. and Mrs. Henry Swift, of Berkeley, for which Roland Stringham was the architect. Mrs. Swift is a painter of distinction, known to the art world as Florence Alston Swift. The bathroom, adjoining Mrs. Swift's studio, presented possibilities for mural decoration because of its irregular and interesting shape. A fresco was chosen as the best means of developing these qualities and, at the same time, of giving the room a unity that it might otherwise lack. Without the reassurance of precedent, Mrs. Swift designed and painted the fresco with caricature as its theme. And now, as one opens the door to the room, he discovers several gentlemen, in various attitudes, spying upon a young maiden as she steps into her bath. The eavesdroppers, thus immortalized, are members and friends of the Swift family. Carried out in the characteristically cool colors of fresco, the medium seems admirably suited to its theme and its surroundings. Though so many painted eyes avowedly intent on peeping might prove more than disconcerting to the pudent soul whose misfortune it is to feel secure only between the drab of ordinary bathroom walls, to his more callous brother such peeping merely betrays an impersonal interest in all who bathe—an interest not without its flattery and one that does its bit in dispelling the depression of absolute privacy.

The West and other parts of the country contain many such frescoes, but there are not nearly so many as there might be. However, as we realize the comparative ease of their application and their inexpensiveness, we should have more. Of course, one must have a competent artist to paint his fresco, but beyond that, he need only paint on a freshly plastered wall. The wall may be of brick, stone, or metal lath—the only requisite is that it be free from moisture. Wood lath is unsatisfactory because of its tendency to stripe. Sometimes three, though more often two, undercoats of rough brown plaster are used. On the last of these, if it is to be a large fresco, the artist stencils the outlines of his cartoon. He is then ready for the final plastering, and to start with the painting. The plaster upon which he paints is a mixture of lime and grey river sand—though, for the glassy surface it gives, marble dust is sometimes mixed with the sand.

As the painting must be done on wet plaster, it is often necessary, especially upon large murals, for the painting to be done in sections. If the fresco is too large to be completed in one day, the painter must then plaster only that which he has found by experience he can finish in the course of one painting, subsequently joining to it his work of the following days. If the plastering is expertly done, the joints will be barely perceptible.

At this point it might be well to say a word on colors. Because of the alkaline action of the wet plaster, there are comparatively few colors that may be used—the oxides of iron and a few other mineral compounds. There is a black that is quite extensively used

(Continued on Page 37)



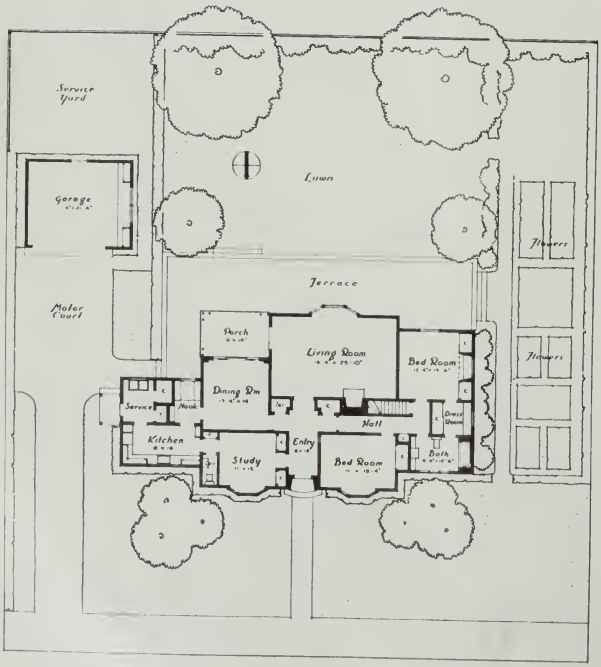
Selecting the physiognomy of your friends or family to adorn the walls of your home does have its disadvantages. What if you get mad at them or there is a divorce. Think of the complications. The gentleman spying with the telescope in the lower right corner must be Roland Stringham who designed the Swift house. In the mural reproduced on page 37, we recognize unmistakably Roger Sturtevant whose photographs are often shown in this magazine. Roger seems to be enjoying the view.



THE RESIDENCE OF MR. AND MRS. VERNON G. LARSEN

EDGAR BISSANTZ, ARCHITECT

KATHERINE BASHFORD, LANDSCAPE ARCHITECT



Seldom does a house of this size achieve as much dignity and charm as does this home, recently completed in Chapman Woods, near Los Angeles. Without attempting to be strictly of any style or period, it is enriched throughout with many Georgian and classic details, freely adapted with a fresh modern touch.

The virtues of the plan are worthy of careful study. It is an excellent solution of the fundamental problem of combining the principal living rooms with the privacy of the garden. The living room, dining room and porch, the owners' bedroom and the breakfast room all look upon the terrace and garden, while the guest room and study have a fine view of the Sierra Madre mountains nearby. Circulation between the various rooms was carefully studied. From the formal entrance hall every room in the house is easily accessible, and the entrance door may be attended from the kitchen without passing through the dining room.

Color has been freely used in the decorative treatment of the rooms. Bright wall papers set off the beauty of delicate mouldings, cornices and trim, which are painted to harmonize with the wall coverings. The fireplace is trimmed with Verde Antique marble. Its location permits a practical and effective grouping of living room furniture.



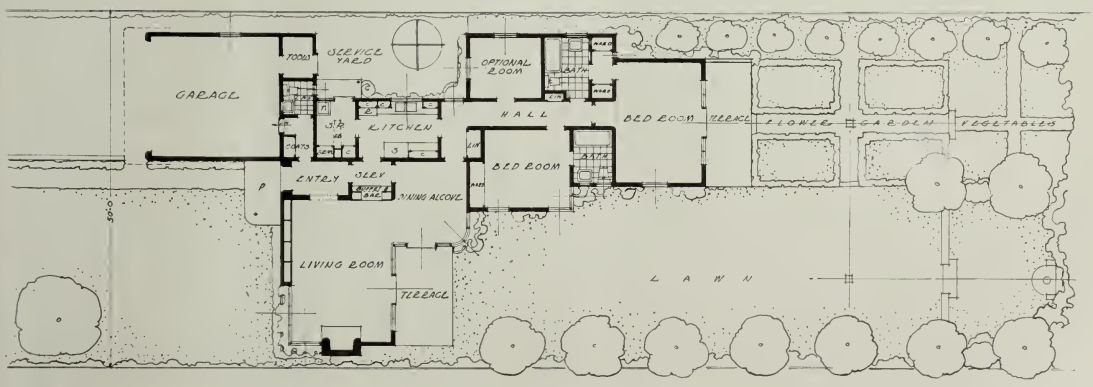
A MODERN HOUSE FOR A FIFTY FOOT LOT

DAVID J. WITMER AND LOYALL F. WATSON, ARCHITECTS

By placing the garage on the front of the lot and keeping the service yard on the side, it has been possible to locate all of the principal rooms on the garden and to develop the side and rear of the property for privacy and garden. Circulation is secured through entrance hall, service and rear hall. Service and bar adjacent to the kitchen make for a minimum of steps. The dining alcove opens up from the living room and has two entrances to the kitchen, both cut off from odors by two doors. Corner windows in living and dining rooms and in one bedroom insure light, good ventilation and with Venetian blinds will increase the moderne feeling of the design.

The use of neutral colors on the walls and ceilings will provide a good background for a wide choice of colors in drapes, rugs and furniture. Blue-green shingle roof and trim, umber grey walls will set the exterior off in any weather and shrubbery and lawn will complete the picture.

Wood studs, metal lath and cement plaster brush coated, shingle roof, steel sash, hardwood floors, California interior stucco plaster, California pine trim, gas furnaces, wiring in conduit with concrete foundations indicate the specifications for the construction.



MOTION PICTURE STUDIOS AS A MARKET FOR BUILDING MATERIALS

By EDWIN TURNBLADH



Rendering by David S. Hall

This early California hacienda, the home of the Morenos in Twentieth Century-Fox's color picture "Ramona," was built in the Mesa Grande Valley. Duncan Cramer, the art director, after a thorough research into the customs of the period, designed this setting, retaining all of the color and atmosphere of the times, giving a true picture of the life of the dashing Alta Californio, as reflected by his hacienda. Set in a valley unmarked by the progress of time, and in the center of a grove of huge cottonwoods, it was constructed of those materials found on the site, and its building, supervised by Mr. Cramer, was executed in part by native Indian craftsmen in the manner of their fathers.

The walls are plastered, as over adobe, the timberwork, of the older parts, hewn to size, while the more modern additions are of rough sawn lumber, and the roofing is split shakes and handmade tile. All structural joinery in the building, following precedent, is either mortice and tennon, halved and pegged or green rawhide tied. The landscaping, completely informal, was actually established, using only typical flora of the local period.

HOLLYWOOD'S beloved exclusive adjective—"super"—seems hardly adequate, indeed almost limp, for describing one phase of the film industry which isn't often talked about, except when worried studio executives confer and decide that, to pay Greta Garbo's or Bing Crosby's salary, there'll have to be fewer snow pictures this season, on account of the rising cost of cornflakes. One studio bought 3000 sacks of that during 1935—and 300 tons of crushed marble (snow on the ground).

Even "colossal" sounds almost like "itsy-bitsy" when you discover the astounding amounts of raw material consumed by major studios every twelve months of movie making.

Each main studio makes at least a half a hundred pictures a year. Shooting goes on far into the night. The Warner Brothers studio requires approximately 11,750,000 kilowatt hours of electric light a year—enough power to keep the lights of your home burning continuously for 50,000 years.

Yet the electric bill is just one of the bills the studios have to foot, or else have their box office power turned off. At your next party, instead of playing "knock, knock," "handie," or "mouthie," let your guests calculate how quickly a one-armed paper hanger could paste up 21,600 rolls of wall paper. That's about the amount Warner Brothers hang on studio sets every year. And they require some 1800 kegs of nails—90 tons—from tacks to spikes. When an actor gets temperamental he can "spit tacks"—there are so many handy.

Warner Brothers buy 42,000 gallons of paint a year, 180 tons of plaster, 3600 sacks of cement, and 4 million square feet of lumber. And those are only a minority of the raw material items on the studio's accounts.

RKO requires 300 gallons of lacquer a week and 200 gallons of shellac. This studio during 1935 purchased about 1000 sacks of cement, 50,000 feet of plywood, 325,000 square feet of pressed wood, 850,000 square feet of other wallboard—Celotex, threeply, etc.—1,500,000 linear feet of molding, and 12,000 feet of oak and mahogany for furniture and special props. The studio expects to buy double on all these and other materials during 1936.



Photographs by Frank Powolny

No longer are movie settings designed by glorified scene painters. The motion picture business is absorbing more and more artists, architects and decorators and their work, with opportunity for wide creative design, is having a tremendous influence on public taste in interior decorations. These two views are actual sets from the production "Ramona", built from the design shown on the opposite page.

Paramount planks down $100,000 a year on assorted hardware and buys about 3,000,000 feet of lumber, of all kinds. Some other items there are dry paint—10 tons, paint thinner—125 barrels, wallboard—1,000,000 square feet, and panels—100,000 square feet. Needless to say, the material requirements at each major studio average approximately the same.

Felt is a considerable item. Metro-Goldwyn-Mayer buys about a million feet of jute felt annually—and the same amount of deadening felt, so vitally necessary on sound stages. The studio purchases 25,000 yards each of sand and rock and 50,000 yards of decomposed granite every year.

Looking at the statistics on the materials I find myself trying to figure how many times all the wallpaper or electric wire could be wound around the equator or around Irvin S. Cobb. The Twentieth Century-Fox studio uses 250,000 feet of electric wire, 90,000 feet of muslin, 300,000 feet of cheese cloth, and 40,000 feet of conduit.

If your car does 15 miles a gallon, in spite of the salesman's "20 easy," you could motor across the continent at least 800 times on what this studio needs during one year—175,000 gallons of gasoline. Three thousand gallons of lubricating oil and 9,000 gallons of alcohol are also required.

Not counting the cigars smoked by Darryl Zanuck and Joseph Schenck, studio business demands 50,000 pounds of rope. There's an item of cotton gloves on the list, but no kid gloves. Directors apparently don't handle the stars so tenderly any more. Other varied items on the list of materials at Twentieth Century-Fox are 110 tons of chemicals, 30,000 yards of burlap, 300 rolls of poultry netting, 7,000 gallons of flat white paint, 8,000 batteries, 100,000 pounds of iron sheets, 12,000 pounds of galvanized wire, 1,000 bundles of shingles, 70,000 feet of flooring and ceiling, and 90,000 cubic feet of oxygen—perhaps to revive executives after seeing the budget. When the purchasing agent goes into the studio commissary for breakfast one can almost picture him absent mindedly ordering 50 dozen eggs—"three minutes."

Oregon pine is favored by the studios more than any other kind of wood. From July 1935 to July 1936 the Columbia studio purchased 1,568,083 board feet of Oregon pine. White pine came second—772,506 board feet. Oak is the most popular of the hardwoods, with maple second. The total board feet of hardwood was 6,310.

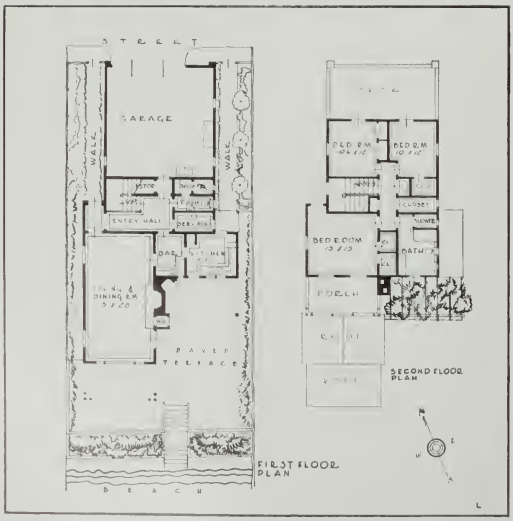
(Continued on Page 33)





Photographs by W. P. Woodcock





THE BEACH HOUSE OF MR. AND MRS. W. A. WILGUS

DONALD BEACH KIRBY, A. I. A., ARCHITECT

On a lot 40' x 90' overlooking Newport Bay in California, the arrangement of this house provides for access from the street, and gives a service yard and patio sheltered from the breeze. The relation of the front of the house to the pier and bathing and boating arrangements was important, and the bathers' shower had to be accessible from the beach and patio.

The exterior of the house had to conform to the architectural restrictions of Lido Isle which required a Mediterranean style. The detail of the house combines certain Mediterranean features with a little of the California Colonial feeling. The color scheme of the exterior is a dark brown roof of pan and cover tile set off by ivory walls, bright yellow sash, and a sea blue-green for the shutters and on the painted wainscot around the house.

The entrance hall is finished in a nautical style with white pine boarding, a ship's rail and white cotton rope. The living room has two walls in tinted and slightly uneven plaster, two paneled walls finished in a warm honey color and a heavy beamed ceiling with the underside of the second floor flooring exposed.

The bar acts as a pantry and is a popular room with its lighting fixtures made from bottles. The kitchen and bar are finished in white with red and chromium knobs, chromium hardware, red tapes on the Venetian blinds and red and white cooking utensils. The bedrooms are very simple; plastered walls and open raftered ceilings painted white.



BOOKS

By EDWIN TURNBLADH

Books, New and Old, and a Magazine

I HAVE no knowledge of the technical standards of interior decorating. I only know that the geometrical arcs described by my feet at the end of my favorite sofa seem to blend perfectly, to me, at any rate, into the decorative scheme of my home. And the smoke of my pipe gives the colors of the walls, whatever they are, a mellow harmony that sets my heart at peace.

So I can't say whether Katherine Muselwhite is wrong or right about laws or lines, colors or designs through the collected lectures of her book, "Interior Decoration, Its Principles and Practice," beautifully published by Suttonhouse of Los Angeles. Undoubtedly she is more often right than wrong. But I can testify, most wholeheartedly, that she's written a book I decidedly like on the subject. She is appreciative of the human side—that decorating one's home is something of an emotional, personal matter which means quite a bit to the owners, like their first baby—I imagine. Nor does she slight what is, I am sure, a primary principle that interior decorating is not merely an effort at law abiding—at adhering to rules and designs drawn by the mind—but, rather, a pleasure of working from patterns of living which years have woven into the hearts of the owners. And that, like education, the decorating of one's home becomes a gradual, life-long process—and what a happy one!

True to the title, the book is given to both principles and practice, in a balanced fashion, guided by understanding of both the human and technical problems of interior decoration.

I think I read, word by word, the pages of cultural history. Those chapters enhance all phases of interior decoration with a broadened, richer meaning.

Drawing upon a wide fund of knowledge, Katherine Muselwhite brings to her comprehensive book years of counsel on how you can have beauty in your parlor, without bill collectors besides.

The Huntington Library and Art Gallery at San Marino is currently exhibiting a collection of fine books, both written and printed ones, selected for "excellence of design, craftsmanship and materials."

In a preface to a booklet announcing the exhibit, Robert O. Schad describes the nature of the collection. There are thirty volumes, seven of which are from the manuscript period, and a total third of which are books printed before 1501. "Three books are of the sixteenth century, when the modern book emerged," Schad explains. "The presence of seven volumes that were printed after 1895 should encourage those who are interested in the future of the fine book," he adds.

Whatever else, major or minor, which the world inherited from medieval times, the art of the book rose to a height held long after, one which seems mainly out of our reach today—more, I expect, from lesser appreciation than from slighter skill.

"In the early Middle Ages," Schad states, "when the actual writing and decoration of books were in the hands of the wisest and most learned men, and when almost the sole purpose was the perpetuation in exalted form of the Scriptures and the service books of the church, the book attained its full stature as a noble vehicle for recording man's accumulated wisdom and lofty thoughts. Its subsequent history has been that of widely extended service and radically different uses. With the infiltration into print of every conceivable variety of thought and record, regard for the appearance of the book has naturally diminished, but the exhibition reminds us of recurring efforts to restore to society its former appreciation of the fine book. . . ."

"Golden Legend," an English manuscript of about 1300 may recall to your mind Chaucer's diligent scholar with his "bokes in black and rede." Dark blue and red illuminations, Schad writes, were "characteristic of English and French workmanship of the late thirteenth century."

Of modern fine books the exhibit contains two by San Francisco printers. One is Dante's "Divine Comedy." "This Dante," says Schad, "is generally recognized as the masterpiece of John Henry Nash, who has done much to establish San Francisco as a center of fine printing. An outstanding characteristic of Nash's work is his skilful use of ruled borders, of which this example proves an excellent specimen." The other is "Nunez Cabeza de Vaca. Relation," printed by the Grabhorn Press of San Francisco, which, Schad notes, "has attained an enviable reputation for its successful use of imaginative design." He then quotes Edwin Grabhorn's sage philosophy of printing: "Printing in its childhood was an art. The highest period of any art is its childhood, because childhood moves by spontaneous inner urge, not by rules and intellectual bondage that runs all into fixed moulds." The thought seems true to me. Some of the greatest dramatic acting I've ever seen was by a group of children I observed once at "playing house." It was perfect acting or perfect mimicry of life—is there a definitive distinction?

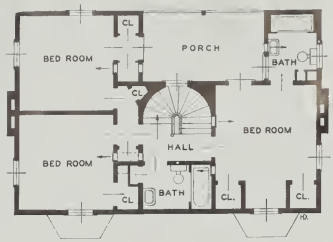
I guess that nothing is quite so encouraging to a beginning writer as the gladsome sight of some of his work in print, even if it's only a poem on immortality in a poultry journal. Not the kind words of relatives or friends, nor the blessing of the pastor, seems comparably provocative of literary pep and fervor. Printer's ink, nothing else, is the magic lubricating potion upon the quaint cogs of authors and poets which mostly jerkily revolve but sometimes nicely dovetail into running off a brightly turned bit of literature.

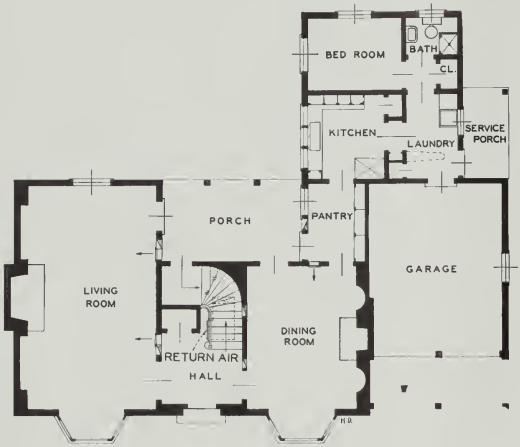
Heaven knows there's no dearth of places where a writer can get something into print. If a winning smile fails to soften the editor, he can try a small bribe, blackmail, or a club. At least he can go home and express the grief of disappointment in a poem on philosophical resignation for Junior's mimeographed Sunday School paper.

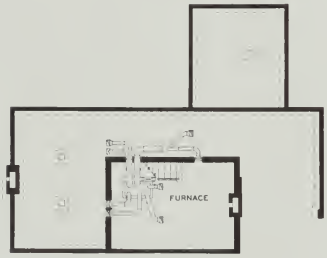
The earth is strewn with "literary" magazines which are born in the morning, give a brief shout at noon, and pass to eternity with the dusk. They print a gumbo of dreamy essays, vague short stories and poems even more hazy. Generally the magazine is started by one man—rarely by women, who are natively more practical. The solitary editor acts as the lone pallbearer when the day is done. There are no others to weep, not even the erstwhile contributors, who are already, manuscript tenderly in hand, parking on the freshly painted steps of some other optimistic editor.

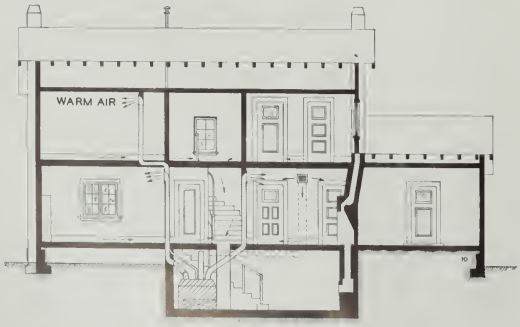
In refreshing contrast to that sort of literary magazine, I am pleased to speak of *The Redwood Monthly* which reaches my desk. Published at Berkeley, the douty periodical is now some six months old and gives signs of really having a tough constitution. Moreover, the editor seems to have settled the difference between a poem and a wistful feeling due to undernourishment. Particularly concerned with the short story, *The Redwood Monthly*, by some wizardry, seems to have gotten a pretty share of downright good ones.

I wish the magazine a long life and a merry one—especially a merry one. Virtually all beginners seem to dote on writing a short story with a long face—a dolorous, droopy drama about somebody's griping soul. Their later stories have a much more cheerful spirit, possibly on account of a decrease in rejection slips.









HEATING

Number 6 of

THE SMALL HOUSE SERIES

NO problem of the small house is more important, and therefore more abused, than heating and ventilating. We think of heating and ventilating as a sort of Siamese twins, which they are, but it was not always so. In the Gipsy quarter of Granada, Spain, many families live in well furnished caves where their floors are clean and polished and their kitchens are unusually well equipped. The only problem in heating is how to get the front door to close tight. But not so with the ventilating. In London, England, until recently, by ordinance all rooms had to be equipped with a fireplace. There was, and still is, for that matter, a theory that the fireplace and flue furnished all that was needed for both heat and ventilation. If you have ever sat, bundled in scarf and overcoat, before a two-foot square grate in a London business office, trying to go through with a business conference, you know that, poor as it was, the ventilation was better than the heating.

It was not so long ago that the nearest to controlled heat was the small wick stove burning kerosene which polluted the air and defied ventilation. In about fifty years we have come to thermostatically controlled temperature and automatic air conditioning in every room. But that is getting away from the small house, although the insistent advertising of these higher types of heating and ventilating has had a sad effect upon the cost of the small home.

Since the invention of the Ben Franklin stove, generally recognized as the first real improvement over primitive heating methods, few of the sciences for improving living conditions have made more progress than that of heating. Crude fuels have been replaced by more refined materials and, through the development of theory and equipment, there are now numerous ways of heating a house, according to its size, design and temperature requirements of the locality. The great variety of well-designed modern heating equipment enables the home builder or owner to make the proper selection, governed by the number of rooms and the length of heating season. There is hardly a community in California where some heating is not required during the winter months.

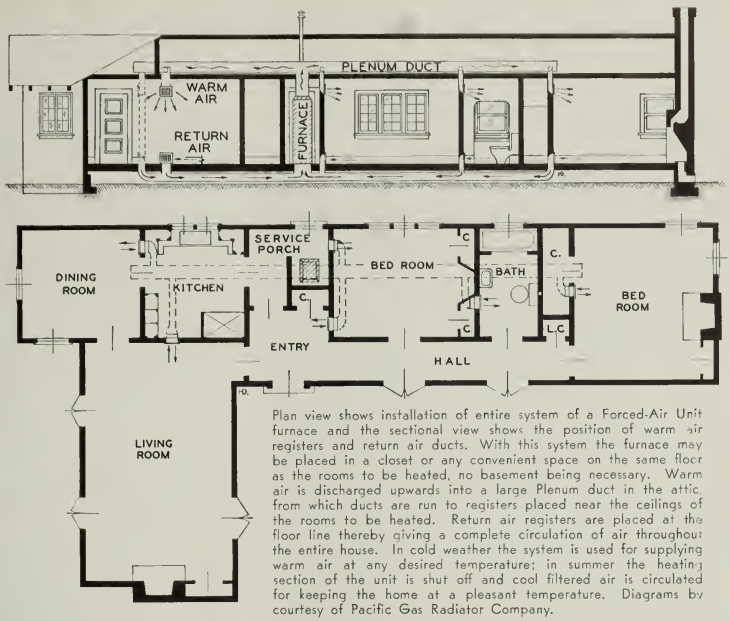
In new home planning, the logical idea is to include heating plans in the original architectural design. For this purpose architects and builders find valuable assistance in the engineering and architectural services of the gas and electric utilities.

During recent years, the principal impetus to correct house heating has been furnished by the improvement and perfection of gas heaters. Automatic temperature control, low operating cost and absolute cleanliness make them the outstanding appliances for complete comfort and convenience in the modern home.

We illustrate here the heating diagram for a two-story California residence. Prepared by the Engineering Department of the Pacific Gas Radiator Company it shows a typical installation of a gas-fired central blower basement furnace. The two top illustrations show the position of the warm air registers, best suited for correct circulation. The basement diagram shows location of furnace, warm air ducts, risers, and return air ducts. The lower diagram shows location of warm air risers in the walls, requiring no loss of room space. Warm air risers near the ceiling are out of the way and correctly placed for rapid heat and circulation of air.



As an auxiliary appliance the gas log furnishes efficient heat, and realistic beauty is attained by a Glo-Fire gas log as placed in this Early American fireplace.



Plan view shows installation of entire system of a Forced-Air Unit furnace and the sectional view shows the position of warm air registers and return air ducts. With this system the furnace may be placed in a closet or any convenient space on the same floor as the rooms to be heated, no basement being necessary. Warm air is discharged upwards into a large Plenum duct in the attic, from which ducts are run to registers placed near the ceilings of the rooms to be heated. Return air registers are placed at the floor line thereby giving a complete circulation of air throughout the entire house. In cold weather the system is used for supplying warm air at any desired temperature; in summer the heating section of the unit is shut off and cool filtered air is circulated for keeping the home at a pleasant temperature. Diagrams by courtesy of Pacific Gas Radiator Company.

Oil Stoves

Wick burner oil stoves should not be used at all. They might do in a cow shed or in a greenhouse, but even cows and plants resent them.

Closed Stoves

The closed stoves, burning hard fuel, are very efficient, perhaps the most efficient of heating units, but they are unsightly, need care, and double the housework. Types that are not so unsightly are now being made but even these are undesirable in an urban community.

Radiantfires

The gas radiantfire heater, with its warm glow and comfortable heat, has long been a popular auxiliary appliance in the home. Installed in the fireplace, its friendly radiance makes it a thing of beauty in the living room. The improved gas log types are especially good for fireplaces where it is not convenient or desirable to have an open wood or coal fire. In many parts of California where the heating season is brief, this heater is effectively used to supply comfortable room temperature. Its cost is negligible, and it consumes a minimum of fuel.

Circulating Heaters

Circulating gas room heaters have become very popular in California in recent years. With attractive modern designs in console or cabinet models, they harmonize closely with room decorations, being actually styled as furniture pieces. They are scientifically constructed to circulate warm air in one or two rooms, and are quick in operation.

Central Heating

For the house of five rooms or more, with basement space, a central gas furnace installed underneath the house is a logical form of heating. This type of furnace is designed for the circulation of either warm air or steam to the rooms above. Constructed so that they may be installed in sectional units, they will correspond accurately to the specific heating requirements of the house. They may be placed under or near the rooms to be heated, thus eliminating long runs with risers.

In this type of heating, an electric thermostat maintains the desired temperature at all times. Besides keeping even temperatures, it prevents overheating and fuel waste. The thermostat may be equipped with an electric clock, automatically starting the furnace in the morning and closing it down at night. Another popular type of control is the electric push button, which turns the furnace on at high, medium or low heat, as desired. It gives positive control from one or more locations in the house.

Warm Air

The most popular, at this writing, is the warm air system. It has the desirable features of low installation cost and efficiency. Of the warm air types, the floor register-heater, properly vented, is quite the least expensive. In fact it is the cheapest installation that will produce results, but it has objectionable features. The open register in the floor is a dirt and dust catcher. The warm air, as in all warm air types, tends to dry out the rooms and the nostrils of the occupants with it. But in California, where the doors can be kept open most of the time, this is not so serious as it would be in a country where the heating has to compete with zero weather.

Floor Furnaces

Usually installed in homes without basements, gas floor furnaces fit snugly beneath the floor, and are similar in operation to the unit type of heater. The furnace draws cold air from the floor, warms it and circulates the warm air through the rooms. These furnaces are also designed as dual heaters to serve more than one room with wall type registers. They are equipped with gas pilot light, and may also be fully automatic in operation, with push button control.

Gas Steam Radiators

These are individual heating units, particularly adaptable to installation in wall niches, thus requiring no floor space. It is correctly vented and the gas burner is concealed in the bottom of the radiator, entirely enclosed in cast iron. Over this combustion chamber is a water container. When the gas is lighted, steam is generated in a few minutes and circulates within the radiator columns, giving clean, comfortable heat. The gas steam radiator may be thermostatically controlled and installed in any number of sections, as required by the size of the room.

Electric Radiation and Air Electric

Right up-to-date are electric radiation and electric hot air. The former is well known to most home-minded people. The radiators are placed in the walls and adequately protected from contact. The heat is purely radiant. The installation costs are low.

Electric heating has long been used as an auxiliary source of heat in the kitchen and breakfast room, and as the main source in the bathroom.

The air-electric system is a combination of blower fan and electric incandescent element. The fan may be run when the heating element is off, so that it becomes an air circulating element. When the heating element is incandescent and the fan is running the result is a warm air system. These types have been used extensively and with considerable success. The objection to all the electric heating systems is the cost of operation but in most sections the cost of current is steadily decreasing, and the low first cost at least warrants serious consideration.

Low Pressure Hot Water

It is the general consensus of opinion of heating and ventilating engineers that the best form of heating is the hot water system. Until very recently the cost of installation has kept this most desirable system out of the field of the small house. Now types of hot water systems that operate from a central unit are practical, economical and most efficient. Nor is the cost of installation outside the bracket of the small house. Beyond any question, the cost of operation is the lowest yet devised.

The system operates with a gas heater unit, is automatic and fool proof. Due to the improved methods of circulating the pipes may be kept small enough to permit the use of copper pipes without increasing the cost over the older types that needed larger wrought iron pipes. When it is considered that the very latest types supply both the heat for the house and the water for domestic consumption and can be installed at a cost not greatly more than any other type of central heating plant, and further, that they operate at the lowest cost of any of the types yet developed, it looks as if the small house is about to receive the blessings of hot water heating.

Air Conditioning

The subject of air condition is receiving universal attention at the present time. In its full significance, it involves a series of processes for conditioning the air to make it fit for consumption regardless of outside conditions. This means heating, washing, cooling, humidifying and circulation of the air, which complete the cycle of air conditioning in its full sense.

In California the conditioning of air in homes is more or less confined to the circulation of heated air in winter and the circulation of cooled air in summer by the same equipment. Except in a number of large commercial building installations, such as theaters, auditoriums, etc., dehumidification of the air has not been developed for general purposes. So for California residences, this phase of air conditioning is not yet considered a practical necessity.

However, a recently perfected type of gas heating appliance is now being widely used in California homes for the forced circulation of warm or cool air. It is termed a "forced air unit", and is a cabinet type furnace which may be conveniently installed anywhere in the house: basement, kitchen or other room, entirely out of sight. It is thermostatically controlled, and a small blower forces the circulation of heated air throughout the house. Or, when the heat is turned off, as in summer, cold air is blown through the ducts.

In all these various types of modern house heating, the age-old nuisances of smoke, soot, ashes and dirt have been forever banished. The pot-bellied, red hot stove in the living room is a picturesque reminder of bygone days, but such methods have no place in present-day home design. Even the open fireplace is retained principally as a decorative feature, and more often than not we find it occupied by an up-to-date gas or electric heater. For the most part, modern heating appliances may be kept almost entirely out of sight, if desired, adding to the simplicity of room planning. In these cases, the only indication of mechanical equipment is the comfortable temperatures which are provided automatically and without attention.

A master duty fan heater is used as a heater in winter and as a fan in summer in this attractive breakfast room. The heater is installed between 16-inch studs and finished to match the interior. Photograph courtesy of Thermador Electrical Mfg. Co.



Below is one of the new forced air unit furnaces installed on the service porch of a California two-story, five-room house. Air for circulation is taken from outside and ducts run beneath the floor for first-floor and through attic for second-floor outlets. Provides all automatic control—both winter and summer ventilating. Photograph courtesy of Payne Furnace and Supply Co.



Below is a Modern Console Heater installed in the combination living and dining room of a California home. The cabinet is in Monterey finish with chromium fittings to match the furnishings of the room. Photograph courtesy of Payne Furnace & Supply Co.



Welcome to
DEL MONTE!



California Architects' Association Convention, Hotel Del Monte October 15 to 18

DEL MONTE extends a cordial invitation to the architects of California, meeting at Hotel Del Monte from October 15 to 18.

Situated on the historic Monterey Peninsula, eight hours north of Los Angeles and three hours south of San Francisco, Del Monte combines the niceties of modern living with a romantic, old-world background.

Within easy driving distance are many reminders of early California—historic adobes, the house where Robert Louis Stevenson lived, the old whaling station, California's first customs house, Mission San Carlos Borromeo where Fra Junipero Serra lived and where today he lies buried.

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A 20,000 ACRE PLAYGROUND

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HOTEL DEL MONTE

Carl S. Stanley, Manager

MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region.

Abbreviations used are:

H—Hardy H-H—Half-hardy T—Tender
E—Evergreen D—Deciduous A—Annual
P—Perennial B—Blooming second season from seed

SHRUBS—September

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Hibiscus rosa-sinensis—Newer named varieties, as Agnes Gault	H.-H.P.	10′	red, pink, salmon, white	sun	well drained heavy	Woody cuttings in winter, singly in pots.	Water and fertilize when coming into bloom. Will not stand heavy wind.
Lantana Camara—Taller varieties, as Radiation in brown and gold	H.-H.P.	to 15′	orange, red, yellow, pink	sun	garden	Seed or cuttings of soft woody shoots in early fall.	Water when young. Prune after frost and for shaping.
Polygala dalmaisiana	H. P.	4′	magenta and white	sun or part shade	light	Layering is best; seed in early spring.	
Stenolobium velutina (Tecoma velutina) (Yellow Elder)	H.-H.P.	12′	chrome yellow	sun	garden	Seeds.	Of upright growth. Prune to shape.
Tibouchina semidecandra (Pleroma splendens) (Princess Flower)	H.-H.P.	to 10′	royal purple	sun or part shade	garden	Heel cuttings of new growth in late spring.	Needs staking. T. grandiflora has larger flowers and is of more compact growth

VINES—September

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Buginvillaea spectabilis	H.-H.E.	50′	rosy purple	sun	garden, well drained	Cuttings.	Stake small plants securely, and protect from frost. Variety Crimson Lake has bright crimson blooms; variety Lateritia has brick red blooms; variety Praetoria has molten gold-colored blooms all summer.
Mina lobata (Quamoclit lobata)	T. A.	10′	red and yellow	sun	sandy	Fresh seeds in spring (about March).	Likes plenty of water, and should be sheltered from wind.
Thunbergia grandiflora (Blue Trumpet Vine)	T. P.	50′	blue	sun	good garden loam	Cuttings.	Is a quick grower, and should be trimmed heavily.
Thunbergia Gibsoni	T. P.	10′	orange	sun or part shade	good garden	Seeds in early spring.	Blooms better in the sun.
Jasminum nitidum (Star Jasmine)	H. P.	10′	white	sun or part shade	garden	Cuttings.	Has a long blooming period. Fragrant flowers.

HE WHO PLANTS
A TREE
IS AN OPTIMIST

"He Has Faith in the Future."

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TREES—September

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Harpullia arborea	H.-H.E.	25′	scarlet seed pods	sun	light, well drained	Seeds.	Pods hang on tree a good part of the winter.
Koelreuteria bipinnata (K. japonica) (Goldenrain Tree)	H. D.	30′	old rose pods with black seeds	sun	garden	Seeds in autumn; root cuttings; layers.	Showy yellow flowers coming into bloom in July precede the fruits.

FLOWERS—September

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Anemone japonica (Fall Anemone) Named varieties in singles and doubles	H. P.	3′ to 5′	white, pale pink, rose	part shade	rich, moist sandy loam	Seed in fall; divisions in early spring.	Mulch with leaf mold or peat and do not disturb often. Protect from wind.
Aster Amellus (Italian Aster) Named varieties	H. P.	1½′	lavender to purple	part shade	light, well drained and fairly moist	Divisions in spring for true type; seed.	Barnyard fertilizer once a year is good.
Aster ericoides (Star Shower)	H. P.	3′	white	sun	garden	Divisions in late fall or early spring.	Forms bushy masses of bloom.
Anagallis arvensis var. coerulea	H. A.	3″	sharp deep blue	sun	garden	Seed in February where wanted.	Good creeper with profuse bloom over long period. Very good at seaside.
Begonia tuber-hybrida (Tuberous-rooted Begonia)	T. P.	1′	white, pink, yellow, red	shade	leaf mold or peat	Seed; divisions of tubers.	Keep moist during growing season.
Boltonia Improved varieties	H. P.	3′–5′	white and pale pink	sun or some shade	garden	Divisions in spring; seed in fall.	
Dahlia Named varieties	H. P.	to 7′	all but blue	sun	garden well drained	Seed in spring; division of tubers for early spring planting.	Fertilize well and give much water before and during bloom. Disbud for size.
Helenium Named varieties (Sneezeweed)	H. P.	4′–6′	yellow, bronze, ox-blood	sun	light loam	Divisions in spring; seed (not true) in fall.	Fertilize yearly. Needs staking. Good for rear border.
Helianthus angustifolius (Swamp Sunflower)	H. P.	to 10′	bright yellow	sun	moist garden	Divisions in late fall or spring; seed in fall.	Damp but well drained location is best.
Sternbergia lutea (Yellow Autumn Crocus)	Bulb	8″	bright yellow	light shade or sun	rather heavy	Divide bulbs in winter or early spring and plant 6 inches deep.	Keep on dry side.
Tithonia (Mexican Sunflower)	T. A.	to 12′	brilliant tangerine	sun	garden well drained	Seed in spring.	Keep on dry side.

MOTION PICTURE STUDIOS AS A MARKET FOR BUILDING MATERIALS

(Continued from Page 25)

Practically all panels on Columbia studio sets were of Oregon pine, with some white pine and birch. The total panel board reached 183,253 square feet during the year period.

Cornell board led the list of wallboards used by Columbia, with a proportion of 273,000 square feet out of a total 885,296. The other types, in order, were Presdwood board, Celotex, Nu-wood, plaster board and basswood profile. The glass bill at Columbia runs an annual total of over $7,000, mostly plate glass.

Over 5,000 sacks of plaster are used annually to build and furnish sets at Columbia. This includes approximately 1,000 sacks each of casting and hardwall plaster and nearly 3,000 sacks of cement.

The button lath requirement runs to about 3,000 yards, the grip lath 1,500, and wire lath 1,000. Twelve bales of casting fibre were used last year.

Sand and rock are a tremendously weighty item—2,731 tons. Plaster sand reaches about 300 tons, 50-50 rock and sand 800 tons, gravel 7 tons, and decomposed granite 1,612.

On roofing paper the studio purchased 219 rolls of No. 2 medium and 62 rolls of black building paper. Some 1,500 square yards of ozite were required, and 6,000 yards of burlap.

One of the items at Columbia was 56,500 tons of artificial snow—how many Christmas trees could that decorate? Others were 38 tons of gypsum, 12 rolls of jute lining, 29 sheets of celluloid, and 850 sacks of sawdust.

A sizable town of homes could be built from materials which compose the homes, interiors, and grounds constructed by the film studios. The average six-room residence requires 20,000 board feet of lumber, rough and finished. The Columbia studio during one year buys over 2,000,000 board feet—enough for 100 homes. From 100 to 350 sacks of cement are used in building a home. The Warner Brothers studio purchase 3,600 sacks annually—at least 10 times as much. RKO requires in just one day about 8 kegs of nails, or twice as many as are necessary to the building of a home.

Paramount totals 500 tons of casting and hardwall plaster. Four tons of plaster is the approximate requirement for a six-room house. RKO consumes about 50 gallons of paint a day, 20 more than are needed on an entire home.

Turning to wallboard, what are the almost fabulous statistics? The average home requires seldom more than 8,000 square feet of wallboard. The Columbia studio's annual item on that is more than 800,000 square feet. Compare the mere 1,000 linear feet of molding needed for a house with the 1,500,000 feet purchased each year by MGM. And the mere 20 to 30 rolls of wallpaper with the 25,000 rolls bought by the Twentieth Century-Fox studio during one year.

And now, if you think that, because you may be quite a moviegoer you're contributing appreciably to the purchase of all these materials, your 50 cent tickets couldn't even pay one monthly glass bill at Warner Brothers even if you went to all the pictures the studio made during a period of at least 15 years. But 120,000,000 Americans going to a show at least once a week pay not only all the material bills of all the studios, but all the other expenses besides. However, we won't go into them now. We're off to a movie to relax.

HOBSON'S CHOICE

There is no alternative, buildings MUST be artificially lighted.

Somebody is going to light the buildings you design, and that lighting can be friend or foe to the effect you wish to produce.

Lighting left to others or added as an afterthought may ruin the most perfect architectural effect, while lighting planned as an integral part of the structure will bring out lines and textures, tones and colors.

Lighting CAN be practical as well as aesthetically effective, but the combination doesn't just happen—it requires careful planning.

In planning, you have many things to consider. We are concerned only with the electrical service of which lighting is a part. We will be glad to check or help plan the details to assure the effect you want.

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THE AMATEUR BOTANIST

A REQUEST has come in for some specific information on families of flowering plants that will do well in both southern and northern California. My! How the readers of this column do jump around. First they want trees, then they dare me to discuss botany and now they want to see if I know anything about the habits of flowering shrubs that are practical for California gardens in general. All right, let's take up the Genistas. The family includes most of the brooms and is allied to the Cytisis. In fact, what the florists call Genista is really Cytisis.

There is a story about Genista that is interesting. When the first Plantagenet entered the lists he kept his vizor down, wearing a sprig of Planta Genista as the only mark of identification. From this he became known as Plantagenet. Now for a few of the family that thrive in California.

Genista monosperma pendula

One of the liveliest plants that grows is the Genista monosperma pendula. It is known to many as Bridal Veil Broom. When it is in full bloom, which will not be until its third or fourth year, it is a cascade of tiny, white flowers that more than justify its common name. It can be propagated easily from seed planted in two inch pots but great care must be exercised in watering or the young plants will damp off.

Genista fragrans

This variety is also known as Genista racemosa. It is the one with the beautiful racemes of golden blossoms that pervade the entire garden with their delicious perfume. There are many unusual and desirable features about this plant other than its beauty and perfume. For instance, it is one of the few plants that can be moved while in bloom. It requires little water, it can be trimmed into hedge, standard or pyramidal forms with perfect success. Seedlings rarely come true, so it is best to grow them on from cuttings. To get the best flowering results the plant should be pinched back frequently until November first.

Genista scoparium (Scotch broom)

The Scotch brooms do not do so well in southern California although they will grow and flower a little. They are like Bill Nye's banana plant, of which he said, when asked if bananas grew in California, "Well, yes, bananas will grow in California but they would rather not." Genista scoparium does best along the coast, particularly in the central and northern part of the State.

Genista hispanica (Spanish broom)

With the present condition of red rule in Spain perhaps we should ignore their old broom, but we have too much of both in our own country to pass up the brooms. The general impression of Spanish broom is that it is a scraggly shrub that has a few scattered yellow flowers, but this is because the plant has been neglected. There are few plants that will respond so quickly to care as the Spanish broom. If it is headed back at the right time they will form beautiful heads and broad, well furnished bushy plants that will flower profusely. Heading back should not be done after November fifteenth. Just because it is a plant that will grow with almost no care whatever the average person lets it do that very thing. It grows readily from seed and is spreading by wind distribution over many considerable areas in the state where it seems to be at home with its countrymen, the Foxtail and Alfileria.

Genista stenopetala

This Genista is the big brother of fragrans, or racemosa. It can be grown on until it is really a whopper but if one wants to get a full flowering giant it must be heavily trimmed and cut back until the first of December. I don't know whether there are many of these plants in the market but if you want a *big* Genista bush it is worth looking for.

Genista andreana

Like the Scotch broom, this grafted French sport does not do so well in southern California but I have seen some beauties in the bay region. It is quite the most beautiful of the colored Genistas, that is if you like mixed colors. The variety has a maroon or brown lip that changes abruptly to yellow above. It should not be particularly hard to grow in the San Francisco bay region.

Genista lusitanica

This variety has been tried out but with indifferent success so far.

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Recreation Room in Basement of Home of Mr. and Mrs. R. F. LeMon, Piedmont Pines, Oakland, California.
Architect, Frederick L. Confer, Berkeley • Contractor, F. W. Confer, Berkeley

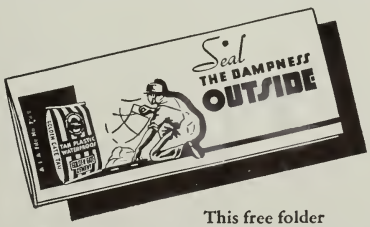
How TAN PLASTIC *pourability* made this basement room IMPERVIOUS TO MOISTURE

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{Signed} Frederick L. Confer, Architect

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FEDERAL HOUSING ADMINISTRATION
ADOBE REQUIREMENTS

ADOBE buildings in general should be restricted to one story, or with special provisions to two low stories. Rigid ties must be provided on walls and partitions to take up lateral stresses and to concentrate them at points where they can be transmitted directly to the foundation.

Some method of stabilizing the adobe bricks should be employed such as described in the bulletins of the Bitumuls Company or equal waterproofing or stabilizing method.

Compression working stress should not exceed thirty-five pounds per square inch, four pounds shear and zero pounds in tension.

Blocks should be tested by a testing laboratory to show an ultimate strength of three hundred and fifty pounds per square inch compression and forty pounds per square inch for shear. Certificates of test should be shown to F. H. A. inspectors.

The building as a whole must be designed to resist lateral stresses equal to the percentage of gravity called for by State Law and by local ordinance. Design for lateral stresses involves a study of the walls receiving these stresses in both directions.

A competent architect will find no difficulty in meeting these requirements and, in general, the customary heavy adobe wall will be adequate for one story structures. Foundations should be of concrete to at least six inches above finished grade. Construction must be in compliance with requirements of the Federal Housing Administration Circular No. 2.

Many of the very old adobes of California have fortunately been owned or acquired by persons with a deep historical interest in the romance of old California. Below is a photograph of the old adobe on the Camulos ranch and above after it has been reconditioned by Architect John Byers who has been responsible for rehabilitating many of these historical old places.





BRINGING MURAL ART INTO THE HOME

(Continued from Page 21)

for underpainting. The only white is the white lime of the plaster. Goldleaf, because of its durability and brilliance, has long been used to dress-up frescoes—the popes of the Renaissance recognized it as the only form of celestial fire, and their prescriptions called for lavish use of it. Sometimes tempera is used to obtain color effects that would otherwise be impossible; also, it is used for retouching and correcting. However, fresco painters, in general agree that there should be no color superimposed upon a fresco; for, while its colors are practically ageless, those superimposed soon succumb to the inroads of time, and the painting loses freshness—its greatest charm.

These qualities of fresco, its long life and its freshness, are due to the peculiar union that takes place between the colors and the plaster. Contrary to popular belief, the colors do not sink far into the wet plaster. In the chemical action that takes place upon the application of the color, the lime exudes a watery film which completely covers the colors, and, with drying, forms a protective glaze. Thus, the color becomes a part of the wall and, in so doing, an integral part of the architecture. If it is character and personality an architect wishes to give his house, he may safely prescribe "painting upon its walls while the plaster remains damp."

LETTER FORUM

In inaugurating this new department last month, it was not our intent to make it a garden of bouquets for the magazine. But most of the letters we have received have been bouquets, rich, fragrant, very flattering ones and here are a few. So we say again, this is your page, you don't necessarily have to write about us. Whatever you have to say that might possibly interest our readers will be welcome.

Dear Mr. Daniels:

May I join with the many friends of your admirable magazine—California Arts & Architecture, in congratulations and felicitations on the 25th Anniversary of its founding.

During this long period of continuous publication, your splendid periodical has attained a distinguished position, not only amongst its readers on the Pacific Coast, but far and wide, wherever there exists a love for the arts it discusses and portrays so well.

Will you please extend to your able associates the sentiments herein expressed and accept my personal good wishes for continued success, as the years go on?

Sincerely,

Angelo J. Rossi,
Mayor of San Francisco

Dear Sir:

Is it permissable to congratulate an editor on his success in super-vitalizing a magazine supposed to be of limited interest and appeal? You are making it difficult for laymen to refrain from reading your monthly. I am one of many who are increasingly attracted by the intellectual challenge of your editorial treatment. May your "Running Fire" continue to burn with a bright, effectual flame! You are stimulating architects, builders,—and others who love good design in architecture and editorship.

Edward F. O'Day,
Editor, *San Francisco Recorder*

Compadre:

As an old war horse in the world of journalism I find it difficult to lay my hands on anything that gives me so many chuckles and chortles as your Running Fire. It is in the tempo of *The New Yorker,* "no foolin'" and seems to me to shed a gentle glow of readability over the remaining tinder of dope for the small house and rugs for the big one. Keep it up, fella, and you'll have G.B.S. reading it.

Best of luck,

Robert Welles Ritchie,
Farm Credit Administration,
Washington, D. C.

Gentlemen:

Please send future issues of the magazine to address as written below.

I am getting a great laugh out of spending the season down here. At Atlantic Beach a short distance away down the coast, there is a weird conglomeration of Arabian and Persian houses and some so-called Spanish types scattered here and there. I'm not an architect but the sight of these monstrosities makes me almost weep. I'm of the opinion that I'd feel the same way about the streamline houses, Cape Cod's New England farmhouses, American Colonials and other cold weather types now springing up all over southern California with the possible exception of Santa Barbara and San Clemente. Well, the only thing for us Easterners to do is to go to Florida and as far west as New Mexico and Arizona, where the Spanish style is in plenty evidence.

Yours truly,

L. J. Callanan.

Lido Beach, Long Island, N. Y.

Ed. Note: We receive an average of a letter every month from Eastern subscribers who seem to make annual trips to California and who believe that Californians should live in Mediterranean or Spanish style houses.

Dear Mr. Daniels:

I have watched the development of new departments in California Arts & Architecture with a great deal of interest, so much so that I have renewed my subscription, or if I have not, I will. Curiously enough my own interests seem to have developed along with the broadening of your editorial scope. When you were confining your magazine largely to architecture I was interested mostly in houses. About the time you opened up your interior decorating department I started furnishing my house. The complete rebuilding of my gardens began with the first article of the AMATEUR BOTANIST and once I got a good stock tip from your TOMORROW.

If you can keep up the pace I will be able to cancel several other subscriptions, for you are beginning to cover the field of most of them. Not as a suggestion, of course, but since you are constantly broadening your field, I might tell you that I am now very much interested in open air grilles.

E. H. Pauson,
Atherton, Calif.

BRIEF BIOGRAPHY

Jo Mora

THE biography of Jo Mora, who did this month's cover, would fill the entire issue without any superlatives or unnecessary descriptive comment. It is really a shame to spoil what might almost be the story of another Gil Blas by doing a thumbnail sketch on a typewriter. But needs must when the publishers drive.

Jo was born in Montevidio, Uruguay in 1876. His father was a distinguished and powerful sculptor from whom both Jo and his brother Luis inherited their predilection for art. But Jo seems to have inherited, in addition, a love of adventure and faculty for romance that did not confine him to sculpture and painting.

His first work in art was along the line of illustrating and cartooning, much to his father's disappointment. As early as 1897 Jo was employed as an artist on the *Boston Traveler* and later on the *Boston Herald.* Between 1903 and 1907, while still doing one of the first "funny-pages" in which he created animal characters with human attributes, he traveled, mostly astride a horse, through the southwestern part of the United States, spending his time amongst the Hopi and Navajo Indians. Some of the best records available of the cochinas of the Hopi Indians are those done by Jo Mora. His faithful and detailed drawings of Indians and their crafts are amongst the best in existence.

Feeling the need of a little jaunt Jo rode his horse from Mexico City to San Jose, California, picking up en route those invaluable items that are seen only by the artist's eye. Later he married Grace Needham, who is probably the only person in the world who could cure him of that form of "athletes foot" known as wanderlust.

Amongst the pen works of Jo Mora are "Animaldom," in the *Boston Sunday Herald* and syndicate associates, illustrations of Andersen's "Fairy Tales," "The Animal Football Calendar," and illustrations of Laura Richard's "Hurdy-Gurdy."

After the arrival of two children, Grace Patricia and Joseph Needham, Jo settled down to such an extent that he did not go farther from San Francisco than Rio de Janeiro or Tahiti more often than two or three times a year. Between that time and the present Jo has executed some of the most talked of sculpture in the western part of our country. Amongst these are the Cervantes in Golden Gate Park, the Bret Harte Memorial, the Serra Sarcophagus at the Carmel Mission, the heroic pediment of the San Francisco Stock Exchange, and the four heroic bronzes for the Marland Estate in Oklahoma.

He is a member of the Bohemian and Family Clubs in San Francisco and lives in Pebble Beach, California.



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◆

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NEW PRODUCTS AND PRACTICES

Copies of booklets or descriptive literature describing the products mentioned on these pages can be secured by sending a request to CALIFORNIA ARTS & ARCHITECTURE. *Please give index number as well as name of manufacturer or product.*

115. A New Floor Covering

Out of Detroit, the automobile city, comes the material which composes Dee-Gee tile, a new type floor covering prepared from the same substances which compose brake lining. The remarkable abrasive characteristics of brake lining suggested the thought that a floor covering made out of similar compound could be developed to produce a resilient soft type of floor covering.

Dee-Gee tile is reported to combine a variety of special attributes. It is non-porous, will absorb no moisture, and is therefore as sanitary as any flooring can be. This trait renders the product especially adaptable to hospitals. It is also said to be the lightest weight floor covering yet developed and consequently particularly desirable for airplanes, light weight coaches, busses, and ships.

Practically noiseless, Dee-Gee tile is guaranteed to be absolutely not slippery when wet. The product is offered in six soft colors, and the composition of the material creates a granular texture which is attractive and practical.

A floor covering like brake lining, containing cork, rubber, and other ingredients, Dee-Gee tile seems likely to set some records of endurance and wearability, both in home and commercial use. It is presented by Paul Coste, Inc., makers of Royalite tile and Durite asphalt tile. Executive offices of the company are at Providence, Rhode Island, and a warehouse is maintained at San Francisco.

116. Plans of Concrete Houses Available

Further indicative of the increasing trend toward concrete homes, the Portland Cement Association of Chicago is presenting a booklet of 55 selected designs from the 1936 Pencil Points-Portland Cement Association Architectural Competition. These designs were chosen from 1,521 plans submitted by outstanding American architects. A number of these designs were printed in the July issue of CALIFORNIA ARTS & ARCHITECTURE. Each plan was submitted as a solution to one major problem——the design of the best possible concrete house, the type of construction that exemplifies the term "firesafe." Besides being firesafe, the concrete house claims virtues of economy—by reducing exterior maintenance cost, markedly lessening the need for interior repairs, retarding costly depreciation, and providing complete termite protection.

In addition to the plans and views of concrete homes, the booklet illustrates finishes for concrete floors and a variety of concrete walls and concludes with specific directions on how to go about the building of a concrete home.

117. Quit Fussing with Fuses

No longer can a fuse blow out and hide its guilt until you've examined practically all the innocent ones and just about blown out one of your own mental fuses.

The Pacific Indicator Company of San Francisco is distributing a new device called the Indicator Multiple Fuse, manufactured by the Indicator Corporation of Newark, New Jersey. This multiple fuse plug contains a neon light and six fuse links. When a fuse blows the light glows red. By turning the knob slightly to the right, you may thereupon engage a new fuse link. The neon lamp ceases to glow and the trouble has blown over.

Each Indicator Multiple Fuse has six lives and remains in the socket until used six separate times. The Indicator will also detect a short circuit or overload that is permanent by the neon lamp glowing again after the knob has been turned. These Indicator 6 Fuses are standard and will operate either on A.C. or D.C. Approved by the Underwriters' Laboratories, Inc., they appear to be a welcome addition to any home.

118. How to Make Adobe Brick

Adobe dwellings of early California fell into ruins with the passing of time. But adobe buildings of modern California—homes and others—may boast not only a trait of endurance, but various further advantages. Today, by scientific skill, the adobe home can be made to compare well, materially, with any other type of building and, moreover, hold to the beauty of early adobe architecture.

Bitudohe is a new construction material, suitable for Spanish, Italian, and Mexican building styles. It is the American Bitumuls Company's trade name for soil treated with Bitumuls Stabilizer. Bitudohe bricks are made by mixing Bitumuls Stabilizer into the soil with enough water to break down and moisten all particles. The process is probably the only real improvement to date in the making of bricks of soil for building purposes.

In southwestern United States any heavy soil which is hard when dry, and viscous and sticky when wet, may be called adobe. The color may be almost black, gray, red, brown or yellow. If when wet and molded, the soil dries out to be a hard clod which will stand rough handling, it contains clay in sufficient quantity for making adobe building bricks.

The Bitudohe process is founded upon the fact that clay is the only portion of a soil or aggregate which is unstable in the presence of moisture; and that by changing this instability to a stable condition, the entire mass of soil or aggregate is stabilized.

Bitumuls Stabilizer is an emulsified asphalt, completely dispersable in water. Soil into which it is mixed is found to be water resistant, with firmness, compressive strength and shear values improved over those of the same material when mixed with water only, then dried. The compressive strength is an important factor of design in planning a Bitudobe structure. An average good brick of 4″ thickness should successfully withstand compression of at least 400 pounds per square inch. The color is darkened only very slightly by the small quantity of asphalt intermixed. The bricks may be whitewashed, primed with oil, painted, stuccoed, or treated in any of the ways customarily used for finishing adobe surfaces.

Besides being repellent to moisture from all sources, Bitudobe bricks resist the erosion of wind and sand storms to a far greater degree than untreated adobe bricks. They are cool in hot weather and when outside atmospheric temperature is 110 degrees Fahrenheit or more, it is customary to find the inside temperature to be lower by 30 or 40 degrees. Bitudobe walls are also said to be soundproof. The walls have no fire hazard and are rarely damaged by earthquake stresses — contrary to popular opinion. Bitudobe may be painted and colored to any shade desired, for those who do not care for natural earth color.

This new product, handled by the American Bitumuls Company, 200 Bush Street, San Francisco, will likely do much to further adobe construction. An informative booklet explains the properties of Bitudobe, how it is made, and how some of the details of construction may be handled.

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REALTY AND BUILDING

IN THE Palos Verdes Estates, particularly in the Country Club district, is found an ideal locale for the house of modified ranch design. The house may be low and rambling but built to take the utmost advantage of the district's view. A model house may be inspected on Via La Selva near Via Navajo, designed by Milton J. Black, architect. The landscaping was done by Hammond J. Sadler.

WESTWOOD HILLS is popular as a home site for several reasons. The availability of the University of California at Los Angeles to families with collegiate sons and daughters is a marked advantage, then the equable climate and the nearness to the ocean and to the city form attractions.

MEADOWBROOK, a new subdivision on Laurel Canyon Boulevard, north of Riverside Drive in San Fernando Valley, gives the proper background for the Monterey type farm house, or a modern style adapted to climatic needs.

THE BEL AIR area in the West Los Angeles district has never lost in popularity. On both Chalon and Bellagio Roads acreage has recently been acquired for handsome residences. Other equally attractive sites are still available.

BALDWIN HILLS, a remnant of the once vast Rancho Cienega o'Paso de La Tijera (the pass of the scissors) stretches along the south side of Exposition Boulevard in Los Angeles from a point a mile west of La Brea Avenue. The majority of the land is hilly, the rest flat or gently sloping and provides admirable building sites. Public golf courses occupy 30 acres against the northern base of the hills.

CALIFORNIA REAL ESTATE ASSOCIATION holds the thirty-second annual convention, October 7 to 10, at the Biltmore Hotel, Los Angeles. Charles B. Shattuck is president, with W. T. Richardson as chairman of the general convention committee. The programs will cover the major problems of interest to brokers, salesmen, and the land developers. This Association sponsors the State Real Estate Institute, opening September 11, at Porter Hall in the Law Building, University of Southern California. The Institute offers three major courses of brokerage, salesmanship and finance; appraisals and real estate market, and special studies in building construction, subdivision principals and industrial property.

PASADENA REALTY BOARD sponsors a lecture course for brokers and salesmen with Maitland L. Bishop, attorney and realty dealer as lecturer. The course opens September 11, with a lecture each Friday night, 7 to 9, in the board offices, 927 East Colorado Street. The Board also plans an advance course of lectures by E. L. Farmer, vice-president of the Title Insurance and Trust Company, Los Angeles.

BALBOA-NEWPORT BAY district has become one of the busiest areas in home building along the coast since the completion of the $2,000,000 harbor improvement plan. The Balboa Peninsula offers unexcelled sites for all-the-year 'round homes, since the advantages of the still water bay and the ocean beach are apparent to all.

WEST LOS ANGELES has proved a puzzling designation, too vague. The Los Angeles City Building Department locates it as all the Los Angeles region west of Robertson Boulevard and south of Beverly Hills and Teavine Canyon, north of Beverly Hills. The Pacific Electric classes Sawtelle as West Los Angeles, the telephone directory lists Sawtelle and West Los Angeles. Since the region involved includes Sawtelle, Westwood Hills, Westwood Village, Brentwood, Holmby Hills, Vista Del Mar and other interesting communities it is not likely these distinctive areas will readily give up their individuality and be content to be classed as one whole, and under a not particularly distinguishing appellation.

CIVIC BEAUTIFICATION COMMITTEE of Los Angeles is planning future activities to arouse public interest in improving all residential districts throughout the city. Mrs. John D. Fredericks, general chairman of the Women's Auxiliary, Los Angeles Chamber of Commerce, has suggested that a campaign be inaugurated immediately to increase the number of outdoor lighted Christmas trees for the coming holiday season. Dean Helen M. Laughlin of the University of California hopes to interest the sorority houses in planting trees in the parkways and improving front yards and vacant lots in that neighborhood.

POMONA COLLEGE annouces the first unit of the new Florence Carrier Blaisdell residence hall for women is opened with the beginning of the new term, September 12. This unit of the proposed three-unit structure will accommodate eighty students.

CLAREMONT'S second major college building project of the summer, the new Scripps College art unit, is ready for occupation, September 14, the beginning of the academic year at Scripps.

NEW PRODUCTS AND PRACTICES

119. Knotty Pine Paneling.

The popularity of knotty pine paneling is creating a demand for practical information on all phases of its application in new construction and remodeling. To meet this growing interest in wood paneling, the Western Pine Association has published two attractive brochures—"Paneling Old or New Interiors with Real Pine" and "Beautiful Paneled Walls of Genuine White Pine." The first deals with Ponderosa Pine, the second with Idaho White Pine.

Both hooklets are illustrated with photographs of actual installations ranging from those in small, low-cost homes and cottages to those in the more expensive homes and in shops, hotels, and offices. The brochures suggest many practical ideas on design, grade-types, finishing treatments and harmonious color schemes for furnishings in knotty pine rooms, and drawings of popular pine paneling patterns.

120. A New Permanent Wall Finish

Permanent-Stone, a stone-like facing which eastern architects and builders have been using for about six years, is now being introduced in the West by the Perma-Stone Pacific Co., Inc., of Oakland.

This new facing is reported to add the beauty, color and charm of natural stone to any wall, new or old, at a mere fraction of the cost of stone. It is fireproof, weatherproof and differs from all other stone-like facings in being cast directly on the wall, in metal molds individually applied by hand pressure.

This method, with the great variety of molds used and the ease with which the coloring of any type of stone can he reproduced, relieves the finished Perma-Stone application of any appearance of artificiality or monotony. The finished surface may he given the appearance of any kind of masonry, from random ashlar to finished courses, in any type of natural stone.

Perma-Stone is made with the same class of materials used in massive and permanent construction — Portland cement, quartz aggregates, proved mineral coloring materials, waterproofers and metallic hardeners. It has important insulating qualities and is more resistant to permeation by water than most natural stones. Light in weight, its use does not involve addition of extra footings or any changes in foundations.

The makers of Perma-Stone testify, moreover, that the coloring is an integral part of the material itself, thus never requiring painting. The original brilliance can be restored by washing with water.

121. Art-Ply—A New Wall Panel

A pioneering new paneling which banishes unsightly battens and visible joints is being offered by the Vancouver Plywood and Veneer Company, Vancouver, Washington. Christened Art-Ply, this newly evolved all wood paneling, made from 3-Ply Durable Douglas Fir, uses its own pattern to cover joints, making them invisible. Four standard patterns permit a variation of decorative effects — from the conservative standard plank to modernistic longitudinal designs.

Art-Ply is easy to apply. In home construction it is said to save three weeks to a month over plaster. In remodeling, it may he employed to cover old ceilings and cracked walls. Southern California jobbers for Art-Ply, the inlaid plywood, are the E. K. Wood Lumber Company, Los Angeles.

122. Gas Logs for the Fireplace

Thanks to science and engineering skill, one need not sacrifice any of the cheerfulness of the open hearth if they install Glo-Fire Odorless Gas Logs in their fireplace. For these odorless gas logs, distributed by Colonial Shops of Los Angeles, are so realistic, so similar to wood logs that it is difficult to tell them apart except by touch and when in operation they create the same cheery atmosphere of glowing logs.

So efficiently do these Glo-Fire gas logs perform their air-warming functions, that they not only carry the American Gas Association seal of endorsement, hut are recommended hy gas companies everywhere for their economic and odorless operation. The Glo-Fire unit consists of a bank of three logs made of highly refractory ceramic material. The lower front log which is the largest constitutes the combustion chamher and contains a new type Venturi hurner especially designed for Glo-Fire Logs. In the process of manufacture, Glo-Fire logs are kiln-fired to a temperature three times higher than the actual temperature attained within the logs themselves, thus assuring a long lived, durable product.

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TOMORROW

ON November twelfth the San Francisco-Oakland Bay Bridge will be officially opened. It will be opened to vehicular traffic only, which means that traffic will be confined to the upper deck.

It is no exaggeration to say that this is an event of importance in the history of the United States. Never before in the history of the world has there been such a gigantic undertaking in bridge construction.

Whether the officials who open the bridge wish it or not, the ceremony will commemorate more than the completion of a great structure. It will be a testimonial to the courage, skill and trained intelligence of those who did the engineering. Foremost amongst these is Charles Purcell, and our hats are off to him while we extend a hand of congratulation.

When great engineering and architectural structures are completed there is altogether too much squeamishness about mentioning in print the names of those who are responsible. We are not that way nor are we going to be. We are not propagandists nor do we advertise anyone in our columns, but when a man does a great work we are going to give him credit for it. So, here's to you, Mr. Purcell.

THE APARTMENT HOTEL

UNQUESTIONABLY the popularity of the apartment hotel is steadily increasing. In a discussion of the whys and wherefores of this growing predilection, with a prominent hotel manager, he said, "There are a number of factors that contribute to popularizing the apartment hotel, some of which seem to have escaped the observation of hotel operators. One of these is that the American is getting to be more and more freedom loving. He wants to entertain in his room in a hotel as freely as he would in his home. He may want to have a business chat with a customer or a client over his breakfast and while he is in his dressing gown. Prohibition has taught him to make his own cocktails which, though they may not be as good as he can get from the bar, are, nevertheless, what he wants. Also, I have known men whose incomes were more per day than mine is per month, yet they loved to show how they could shirr an egg. It is not economy alone that is popularizing the apartment hotel. Freedom of action is a strong factor."

Here is an item for the architect of TOMORROW to paste in his hat. It is within the realm of possibility that the hotel of the future will have a kitchenette-dinette-bar adjunct to every major room. Study along these lines will undoubtedly develop many new and ingenious angles to hotel architecture.

THE REAL ESTATE BOOM

MR. Roy Willis Wenzlick, president of Real Estate Analysts, Inc., and editor of America's leading real estate journal, the *Analyst,* comes out unequivocally with the prediction that the United States is on the threshold of the biggest real estate boom of its history. In a pamphlet that came out in May he says, "A real estate boom in the United States is inevitable. I believe that greater profits will be made during the next few years in this field that can be realized again for several generations."

Mr. Wenzlick then proceeds in a cold-blooded, logical fashion to substantiate his conclusion with facts, plotted curves and logical reasoning. The merit of his prediction lies in the fact that Mr. Wenzlick has had, in all probability, more experience in real estate statistics than any other person in the country, and his conclusions are those of a man who knows what he is talking about.

This prediction is of double importance to California and triple importance to the San Francisco Bay region. In California in general most of the land in suburban areas has the double value of productivity and residential desirability. That is not true of many other localities. In San Francisco Bay areas this is enhanced by new transportation facilities in the form of the two great bridges. Mr. Wenzlick's forecast is that the peak of the boom will be reached in 1943.

TRAVEL

IT is a curious fact that at the crisis of strained international relations we frequently find foreign travel at its height. Ships are sailing from the port of New York these days with every stateroom taken. It is like the condition described by Dr. Munthe in "The Story of San Michele" when the plague was at its height in Florence. At that time, he says, when people were dying hy thousands, the city was filled with riotous pleasure seekers who drank, sang and cavorted through the streets the whole night long.

How far this trans-Atlantic travel will go in the face of possible war and revolution throughout all Europe no one can say but the liners will probably be well loaded up to the first submarine attack. But no matter to what extent the Atlantic travel goes or continues, one incontrovertible fact remains and that is the steady uninterrupted increase of Pacific travel. On a TOMORROW that is sweeping toward today our glorious Pacific will be carrying its deserved share of travel.

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STYLE versus FASHION in INTERIOR DECORATION

(Continued from Page 17)

up-to-date. A white lamp is purchased, new draperies are selected, and a piece of furniture that shouts its variance with every other piece of furniture in the room is added in an attempt to bring the whole thing into step. Such attempts can only rapidly become dated themselves. How much better to take the budgeted sum and work for a harmonious whole by the use of paint, removal of lumpy and superfluous mouldings and carvings, dyeing, recovering and trimming, than to buy one item entirely out of key with its surroundings. Weed your garden before adding new plants.

Not through small revolutions, or wholesale adoption of some fashion whimsy is the public going to be persuaded to accept contemporary design. This acceptance can be brought about when artist, merchant and press portray contemporary design in its true relation to the present scheme of living. Design in its simplification is planned for the machine production of today. The material out of which an object is made endows it with its intrinsic beauty rather than the application of ornament to structural details. Present day design and decoration need no excuses to be made for them. They are strong and reliable and can stand on their own feet. Explanations, glossing-over, sugar-coating, only act to defeat the issue. If contemporary design is presented in a sane, intelligent manner, rather than evaded and treated as an illusion, the public will be quick to accept it.

Decoration must be endowed with character and individuality and must not become static and ceremonial. The slavish following of fashion to the point where the home will accept the standards which women's fashions have today is economically unsound. The ephemeral quality in fashions is so designed to outmode things not outworn. This practice has become highly perfected in the business of women's clothes and in the automotive industry. It is attempted by manufacturers of rugs and carpets, furniture, lamps and bric-à-brac but in these fields it cannot meet with complete success for interior decoration is too closely allied with the fine arts. Too many fine creations in the art of rug weaving can be seen or brought to mind; too often do we recall the work of Chippendale, Sheraton and Hepplewhite; too well acquainted are we with fine sculpture, porcelain, weaving and carving; there can be little satisfaction in accepting second-rate craftsmanship when we want art. The precedence has established a standard from which we cannot stray and ever attain much happiness.

A room decorated so that one feels a sense of joyous anticipation at the thought of entering it, is not a room decorated in the latest craze and fashion note or by the dictum of some movie queen. Such a room is stable, the color harmonious, imaginative and stimulating. Convenience and suitability are primary considerations. The home of man is an expression of his habits; it must be so designed to satisfy his physical requirements but more than that it must, like a portrait, describe his esthetic sense. Interior decoration today cannot but represent the life and style of our time.

CALIFORNIA ARTS & ARCHITECTURE



MODERN HOUSE FOR THE DESERT (See Page 22) ERLE WEBSTER AND ADRIAN WILSON, ARCHITECTS

OCTOBER, 1936

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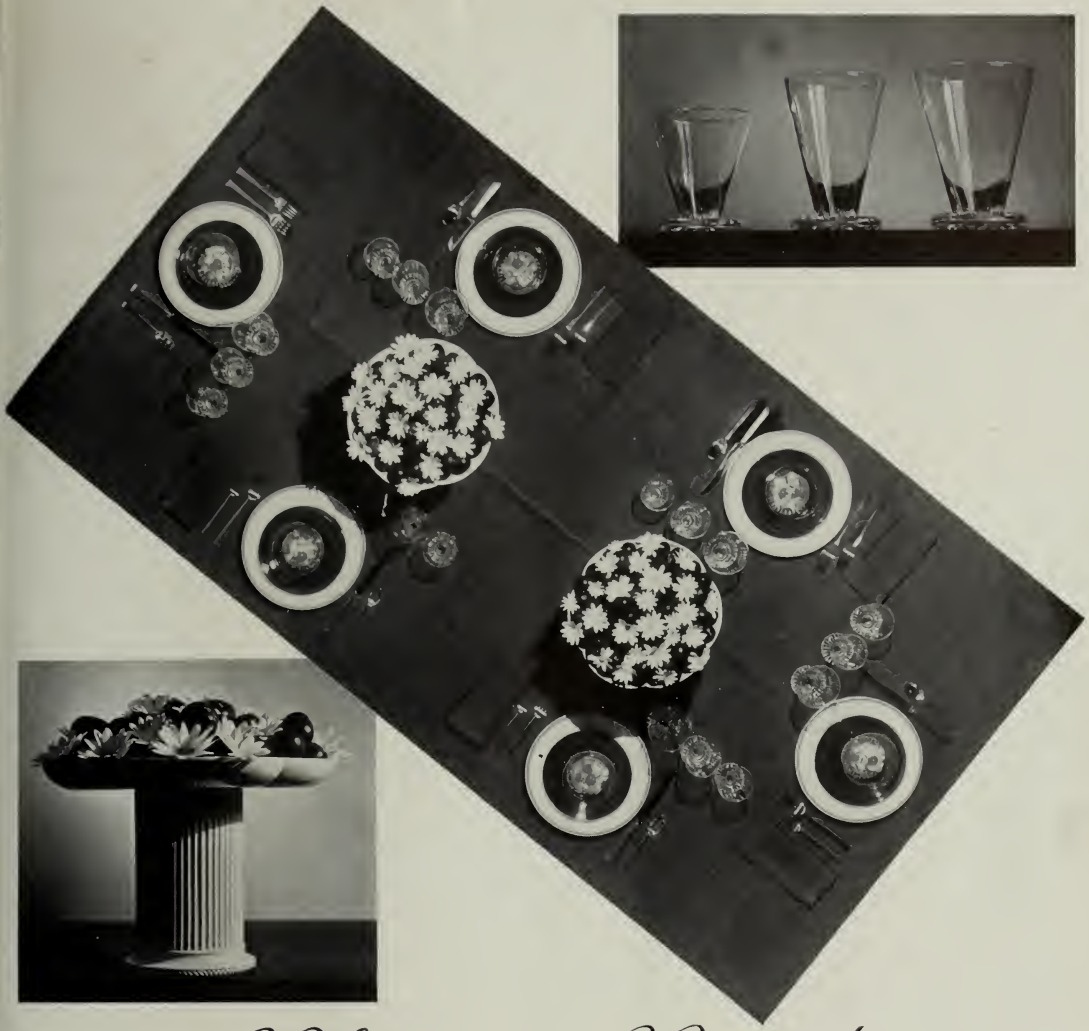
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Editorial

FOR some reason or other the daily papers in California seem to be averse to mentioning the names of architects in their columns. There may be good reasons for this in the work of some architects and the conduct of others, but we can find no excuse for not giving credit to the work of such architects as Timothy Pflueger, David Allison, Lewis Hobart, Myron Hunt, and numerous others whose names are well known for their beautiful work. The publishers are not averse to using the drawings of these artists in their journals and so it seems doubly strange that they so seldom give the architects credit.

In nearly every country of the world that has produced a genius in architecture, painting or sculpture the journals seem only too glad to boast of the great artists that live there. Imagine the rulers of Italy forbidding the mentioning of the name of Michelangelo, Bramante, Raphael, Cellini or Palladio. It is inconceivable, and yet it looks as if the rulers of our coast publications have forbidden the mention of names of our own geniuses who, while they do not aspire to the fame of Italy's great artists, are yet doing work that will ring down the halls of fame.

It is not ethical for architects to advertise in the newspapers, so, mentioning them in print will give them credit for the drawings they so generously supply, and no advertising will be lost.

Please, Mr. Editors, can't you find it in your hearts to give the architects a little better break?

A SELLER'S MARKET

DURING a three-hour conference with some of the officials of the FHA, a number of very interesting thoughts were developed. The one that impressed us most was the statement by Mr. Wilson that the country is now in a seller's market. Undoubtedly this is true as to building materials and products manufactured. It may also be true in the real estate market east of the Mississippi, but we do not feel that real estate activity in California has yet reached the point where we can say that there is a seller's market. Certain it is that suburban land is still open for development possibilities at prices which would be very tempting even in periods of depression and, according to all indications, we are emerging from a very bad one.

MODERN ARCHITECTURE AND THE SMALL HOUSE

MR. WILSON also reports that the small house, those of two bedrooms, that have been designed in the very latest of the so-called modern style, have not been found readily salable. In one project where sixty-five houses were constructed in a speculative building project, five were modern and those five are the only houses of the group that are still unsold. Most of the others were sold before they were completed.

The same will be found to be true, to some extent, in the apartment houses of San Francisco. A recent investigation showed that nearly all three and four room apartments in a Bay Street district disclosed the fact that all were rented before the paint was dry, with the exception of two that were of the ultra-modern style. Those rented were up-to-date but were not extreme.

IS A GOOD ONE BEDROOM HOUSE POSSIBLE?

YES, it is. If you doubt this statement give some careful study to the one designed by Architect Winchton L. Risley in the California House and Garden Exhibition in Los Angeles. It is a practical house, delightfully arranged, attractive in appearance and develops an excellent relation between the rooms and the out-of-doors. Undoubtedly more comfort could be found by two people in this house than in many twice or three times its size. Congratulations, Mr. Risley.

CALIFORNIA ARTS & ARCHITECTURE

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COMPETITIONS

THAT the competition for the best design of the Oregon State Capitol did not bring forth more than it did is not to be laid so much at the doors of the competing architects as to the conditions that had to be satisfied in the competition. There were many of these that restrained the architects from free and unhampered work. Besides the winning design, by Trowbridge and Livingston and Francis Keally, Associate, there were five awards, one of which was received by William Payton Day, of San Francisco.

The work of Mr. Day is commanding increasing attention. He now holds the position of Director of Works on the San Francisco Bay Exposition and is the architect of the new exposition building on Bush Street.

IMITATIONS

IT is our opinion that there is altogether too much imitating going on. That the world will continue to produce new materials for many years is a foregone conclusion. Why, then, use them in a form that is an imitation of materials used a thousand years ago?

If we develop a substance that can be used in place of wood it is not necessary that it be made to look like wood. It seems folly to continue imitating materials by using something that is better, in an un-natural way. Sheet rock, asbestos, copper are some of these materials that we change from their natural appearance to make them look like something else. What is the matter with them as they are? And further, we can't keep up the game of imitation forever.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

GROSFELD HOUSE, 207 N. Vermont Ave., Los Angeles, announces a showing of eight interiors, each one decorated by an individual decorator.

PASADENA FALL FLOWER SHOW is held, October 30-31-Nov. 1, at the Busch Gardens, sponsored by the Flower Show Association, Dr. Philip Schuyler Doane, president, and Lloyd C. Cosper, manager. Charles Gibbs Adams, noted landscape architect, is in charge of design for the show. The individual exhibits occupy two acres of the gardens, and many entries follow definite themes. One Club recreates a southern California garden of 1880, while another simulates a vineyard of early days, including an old wine press.

ANNUAL FLOWER AND GARDEN SHOW of Southern California is presented, October 23-24-25, at the Ambassador Hotel, Los Angeles. The attractions of the flowers are augmented by the introduction of fashion shows and musicales each day. Mesdames Henry O'Melveny, Dan Murphy, Sayre Macneil and Irving W. Walker form the Women's Committee sponsoring the show.

SANTA BARBARA COUNTY FALL FLOWER SHOW is announced for October 23-24-25. Entries come from the unsurpassed gardens of Montecito and environs. A special Garden Tour is arranged during the duration of the Show.

AMYMAY STUDIO, 660 North El Molino Avenue, Pasadena, repeating the success of last year, offers A Weed Show, October 10 and 11, opening at 10 a. m. and continuing into the evening. Flowering as well as nonflowering weeds, seed pods and grasses are some of the materials making up the entries.

ST. LUKE GUILDS, Pasadena, unite in offering a benefit bridge and fashion promenade, Saturday, October 10, at the Altadena Golf Club.

LOS ANGELES COUNTY FAIR, which also includes entries from Orange and Riverside Counties, continues at Pomona through October 4.

SAN DIEGO COUNTY FAIR opens at Del Mar, October 8. Because of the plans involved, constructing the buildings in replica of the old missions of California, one building at least will be a permanent museum, open every day of the year. Thus one building will house a huge relief map, revealing old stage routes, the battlefields, and points touched by discoverers. James E. Franks is president of the Fair Association and he is stressing the importance of making a portion of the grounds a permanent exposition.

OPENING of the new Mother Lode Highway is marked at Coulterville by a three day celebration, October 16-17-18, entitled "Days of Joaquin Murietta," L. L. Early is chairman of the convention.

THE BRIDGE OPENING at San Francisco, November 13, will be marked by a parade pageant, moving from the Ferry Building to the Civic Center, and depicting the past, present and future of the Metropolitan Bay area in well designed floats. Oakland celebrates on Armistice Day, the day prior to the Bridge opening, with a parade in the morning, military pageant in the afternoon, fireworks and regatta on Lake Merritt in the evening, and a ball at the Auditorium open to the public without charge.

WESTERN WRITERS CONGRESS hold a convention, November 13-14-15, at San Francisco.

SAN MATEO COUNTY PRODUCTS and Floral Fiesta opens at Bay Meadows, October 8 and continues through October 11. Industrial, agricultural and floral exhibits are displayed. The Fiesta is a non-profit institution, sponsored by San Mateo County to make known the advantages of the peninsula region.

ANTIQUES FOR BEGINNERS. The first of the fall series of talks on Antiques will be given Monday, October 5, at 1:30, at 1617 N. McCadden Place, Hollywood, by Alice R. Rollins. The second talk will be October 19 and every two weeks thereafter.

FINANCIAL COMMENT

By CARLETON A. CURTIS

WE ARE now in that period of the year when the demand upon the railroads for freight transportation is at its maximum. That there will be some scarcity of freight cars is evident; how serious this may become depends on weather conditions and the continuation at the present accelerated rate of business activity. In any case by the end of the year a fair measure of the adequacy of the present supply of freight equipment will have been taken.

However, it requires locomotives to move the freight once the cars have been supplied and it will be interesting to see how adequate the supply of motive power will prove during the period of peak demand.

The carriers will very probably move all of the freight to the satisfaction of the shippers, but the question as to efficiency from the standpoint of railroad earnings is an open one. During the depression this efficiency has been very marked, as the carriers have been able to handle the reduced volume with their best motive power, but as the traffic demand is increased, more of the older and less efficient locomotives will be put into service, and a lessened rate of efficiency is to be expected. During the past ten years, the improvements in locomotive design have been greater than any other decade, and have resulted in both lowered costs of producing transportation and maintaining the motive power.

With the peak of transportation demand this year only about seventy percent of the average demand during the seven years of 1924 through 1930, it is not unreasonable to anticipate a much higher one in the next few years. When new motive power can be kept in continuous use, the rate of return on the capital requirement is quite high, so that it is an attractive investment from the railroad standpoint.

The method of financing by equipment trust certificates is an old established one and has come through the depression with a splendid record.

Given an increasing demand for freight transportation the purchase of new motive power by the major railroads should assume substantial volume in the next few years with corresponding earnings for those companies engaged in supplying that field.

The three major companies are American, Baldwin and Lima Locomotive with General Steel Castings furnishing a considerable amount of the heavier castings to the locomotive builders.



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J. W. ROBINSON COMPANY in Los Angeles announces: Oct. 6, 7 and 8 at 2:00 p.m. in the auditorium, interior decoration lectures, "Fashions for Homes", by Cuthbert Homan; Oct. 7 at 10:45 a.m., contract bridge lecture by Frances Flintom; Oct. 9 at 2:00 p.m., a lecture on pre-holiday flower arrangements and gift tieing by Clare Cronenwett, admission 50 cents; Oct. 3 and 10, the Doll Parade, a preview of Christmas dolls and Rosebud Revue, a stage presentation, at 2:00 p.m. in the auditorium; Oct. 17 and 24, two performances morning and afternoon of Circus for Children in Toyland.

BULLOCK'S, LOS ANGELES, announces: Saturdays, Oct. 3, 17 and 24, at 10:30 a.m., Dr. Bruce Gordon Kingsley presenting symphonic interpretations of orchestral music of the Los Angeles Philharmonic orchestra, 10th floor, Hill Street; Wednesday, Oct. 7, at 10:30 a.m., Mrs. Jack Vallely inaugurates the opening of the Book Review series, 10th floor, Hill Street. Secure tickets of admission in the Book section; Wednesday, Oct. 21, at 10:30 a.m., Alice Grannis Botsford presents another series of drama reviews of theater and stage, 10th floor, Saturdays, Oct. 3, 10, 17, 24 and 31, the Olvera Puppeteers, a delightful program for children. Three performances at 1:00, 2:00 and 3:00 o'clock, 10th floor, Hill Street.

THE SOUTHWEST MUSEUM, Highland Park, Los Angeles, is open each afternoon, 1 to 5, except Monday. The museum is filled with material of ethnological and archaeological interest.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, presents another series of illustrated lectures by internationally known speakers at the Shrine Auditorium, Los Angeles, and at the Civic Auditorium, Pasadena. Arthur C. Pillsbury brings entirely new pictures in presenting his "New Miracles of Nature," Tuesday evening, October 20, Pasadena; Thursday evening, October 22, Los Angeles. During the season members and guests of the Society hear Burton Holmes speak on "Japan;" Martin and Osa Johnson describe "Wildest Borneo;" Harrison Forman presents "Tibet," and Father Bernard R. Hubbard supplies data on "The Devil's Claws."

THE MODERN FORUM, Herman Lissauer, director, has secured interesting speakers for the winter season at the Philharmonic Auditorium, Los Angeles. All events at 8:00 P. M. Elmer Rice, eminent playwright, is the first lecturer, appearing November 16.

EVENTS in the Paul Elder Gallery, 239 Post Street, San Francisco, include Authors' Afternoons, Lectures and Dramatic Readings. Among the authors appearing are Leslie T. White, author of "Me, Detective," October 3, and Hazel Zimmerman, who wrote "Green Grows the Laurel," October 10. Mrs. Hugh Brown reads the play, "Duet in Flood Light," by J. B. Priestly, October 6. Miss Peggy Bethers reads the mystery play, "Night Must Fall," by Emlyn Williams, October 8.



Kirsten Flagstad will be heard in concert in Los Angeles, November 10, in Pasadena on the Elmer Wilson course, and probably in San Francisco in the Grand Opera season.

CALIFORNIA ARTS & ARCHITECTURE—Vol. 50, No. 4—Published monthly at 2404 West Seventh Street, Los Angeles, California, by Western States Publishing Co., Inc. Established 1911. Yearly subscription price, $2.50. Entered as second-class matter January 28, 1935, at the post office, Los Angeles, California, under the act of March 3, 1879.

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Claire Trevor, now making "Career Woman," was recently seen in "Star for a Night." Miss Trevor is not only lovely but may be counted on to turn in an intelligent interpretation of her roles.

ELECTRICAL AGE EXPOSITION is held, October 10-18, at the Pan-Pacific Auditorium, Los Angeles. M. G. Sues is president of the Electrical Development League of Southern California, which is presenting the exhibition. New appliances for the home are demonstrated, including small air-conditioning units at moderate cost to provide the desired temperature, hot or cold, for the smaller houses.

PASADENA LECTURE COURSE is scheduled to open the first Monday in November at the Community Playhouse, Pasadena. As in the past the most notable speakers of the day will be presented.

BROWNING SEMINAR, under the direction of Dr. Bertha Lovewell Dickinson, opens October 1. The Seminar meets every Thursday morning at 10, Lecture Room of the Public Library, Pasadena, for the serious study of the art of Robert Browning.

GIRLS' WEEK, starting November 17, is inaugurated by the Business Women's Legislative Council of California, and a program similar to Boys' Week has been arranged. Alberta Gude Lynch is president of the Council and her committee, planning this movement, includes the leading feminists of the coast. The Los Angeles Chamber of Commerce is cooperating.

AUDUBON SOCIETY, Pasadena Branch, announces two Bird Walks for the month; Thursday, October 15, at Friendship Forum, Mr. Broughton leader, meet at La Loma Bridge at 9:00 a.m. October 28, Oak Grove Park, Miss Gaylor, leader, meet at the park at 9:30 a.m.

ELIZABETH TALBOT-MARTIN, assisted by Horace Okey, gives a dance recital, Tuesday evening, October 27, at the Wilshire-Ebell Theater, Los Angeles. Miss Martin is well known for her beautiful interpretative dances and this program encompasses many original and new ideas, perfectly presented. The music was especially written for the recital.

YACHTS from the fourteen member clubs of the Southern California Yachting Association entered into all Corinthian sport activities scheduled for the summer season, which opened July 4. The winter season opens October 31 with Annual Avian Trophy Race, Los Angeles Yacht Club. The annual Treasure Hunt, 45-Foot Sailing Association, with combined clubs, is announced for November 14-15.

GREENWOOD REVIEWS, which graphically outline current world events, books and their authors, music and new plays, are presented in California by Aline Barrett Greenwood. Miss Greenwood opens the series at the Hotel St. Francis, Italian Room, October 12, continuing on the second Mondays of the succeeding months. At Pasadena, under the management of Teresa Cloud, Miss Greenwood is heard October 21, at the Shakespeare Clubhouse, as the first date of the winter series. Miss Greenwood may also be heard at Los Angeles, and at Long Beach, Thursdays and Tuesdays respectively.

PAVLEY-OUKRAINSKY DANCERS, led by Serge Oukrainsky, appear at the Trinity Auditorium, Los Angeles, October 23, in two new dance numbers to be given a world premiere at this event.

THEATER NOTES

STUDIO VILLAGE THEATER, formerly the Harleguin Theater, Los Angeles, has been taken over by Oliver Zieafeld, and for the opening, October 1, Katharine Kavanaugh, playwright and scenario writer, has contributed her new play, "Beachey Takes a Hand."

LOBERO THEATER, Santa Barbara, presents "Jealousy," by Louis Verneuil, translated by Eugene Walter, November 6 to 8. Jeanne Powers, from the New York Theater Guild, and Fortunio Bona-Nova, assume the two roles necessary to the production. Constantin Shayne directs.

COMMUNITY PLAYHOUSE, Pasadena, announces the Fall Play Season will include four interesting but totally different plays. The Playhouse was closed for two months to allow completion of the new annex, which will house the School of the Theater. Two plays are presented each month, each running two weeks, generally opening on Tuesday. No performance on Sunday. Matinee on Saturday. Gilmor Brown is supervising director.

October 5-17, "The Wind and The Rain," by Merton Hodges.
October 20-31, "Deadline," by Robert White and Gerald Burtnett.
November 3-14, "The Empress," starring Irene Biller.
November 17-28, "Paths of Glory," by Sidney Howard.

HOLLYTOWN THEATER, Hollywood, scheduled "Mad Marriage," by Paul Gerard Smith, under the direction of Edward McGregor, for early production. A musical extravaganza is announced for November premiere.

EL CANTO THEATER in Westwood, now directed by Thomas R. Hart and Victor Gates, is trying the experiment of presenting plays over the weekend, continuing from Saturday through Monday night. A modernized version of "Hedda Gabler" was the first production.

THE PLAYERS of Santa Monica opened the fall season at the Miles Playhouse with the production of "Accent on Youth." Harold Clifton directed. Ray Densmore designed the sets.

THEATER AMERICANA, Altadena, chose "Made in Heaven," by Conrad Seiler to open the fall season, October 1. Plays to follow are "A Murder Has Been Arranged," "The Late Christopher Bean," "The Bellamy Trial," "What! No Yachts!", and "Gallows Glorious." Major David Taylor, well known radio producer, is the supervising director, and plays are given at the Altadena Recreation Building, Mt. Curve and Lake Avenue. Mrs. C. Brooks Fry is the president of the group.

MEXICAN PLAYERS at the charming little Theater in Padua Hills, north of Claremont, present the folk songs, dances and tales of old Mexico, woven into three act plays of romance and comedy. These players are doing a worthwhile thing and giving an entertainment of the highest order of art. Senor Juan Matute, assistant director of the Players, has a leading role in "Juana, la Tehuana," presented each Wednesday, Thursday, Friday and Saturday evenings at 8:30, with matinees at 2:30, through October 17. Mrs. Bess A. Garner organized and directs this group.

ANGNA ENTERS, pantomimist, actress and dancer, is seen at the Biltmore Theater, Los Angeles, October 8-9-10, and at the Community Playhouse, Pasadena, Sunday evening, October 11.

NINE O'CLOCK PLAYERS, a branch of the Assistance League of Hollywood, have chosen November 2 as the date for the presentation of the early fall show, at the Biltmore, followed by a supper-dance.

CHILDREN'S CIVIC REPERTORY THEATER resumes the production of fairy tale plays at Wilshire-Ebell Theater, Los Angeles, under the direction of Miss Helen Hitchcock. Six plays will be given this season.

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EDWARD CLARK ACADEMY THEATER, La Brea, between Hollywood and Sunset, Los Angeles, presents "Bobo," a comedy drama by Willard Mack, nightly to October 11, except Mondays.

GATEWAY PLAYERS THEATER, 4212 Sunset Boulevard, Los Angeles, is showing "The Mad Hatters," by Virginia Perdue, under the direction of Francis Josef Hickson. Mariska Aldrich heads the cast, with Marta Linden in an important role. The Gateway announces "New York Success," by Mildred Smith as the second play of the season. Eleanor Maronde's "Bachelor Apartment" is listed third, while the fourth production is "Now, We're Rich!", by Mary Asquith and Edgar Franklin.

"ROAD TO LIBERTY," by John Schlepwitz, and sponsored by the Unknown Authors' and Actors' Association, is offered at the Figueroa Playhouse, Los Angeles, opening the week of October 5.

BLISS-HAYDEN THEATER, Los Angeles, amuses with the clever "Round Trip," by Bela Blau. Lela Bliss plays the lead, ably seconded by Ann Grinstead.

BILTMORE THEATER, Los Angeles, announces an edition of George White's "Scandals," opening November 4, under the personal supervision of the producer.

OTIS SKINNER offers varied programs, scenes from his most successful plays, and lectures, during his engagement in Los Angeles, opening October 26.

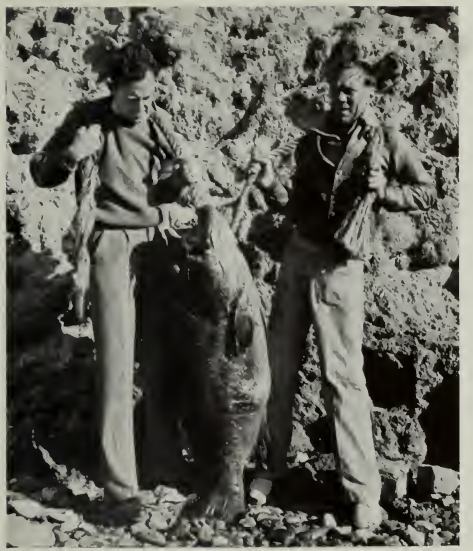
THE CURRAN THEATER, San Francisco, announces George White's "Scandals"; opens early in October.

COLUMBIA THEATER, San Francisco, is offering all vaudeville programs, Federal Theater Project, under the direction of Max Dill. The entertainment is well varied and the acts change each week.

RONALD TELFER PLAYERS do not hold to set schedule but give excellent presentations frequently at the Community Playhouse, San Francisco. Mr. Telfer continues to head the dramatic school he founded.

FREDERICK DITTMAR, director of the Duart Players, and Anne Ferrar, talented actress, are opening a school of the theater in San Francisco.

SPOTLIGHT THEATER, Los Angeles, under the direction of Leon Lord, offers "It Might Happen to You" the first week in October, the play stresses the dire effects of reckless driving.



It would not be pleasant to meet this little one while swimming in Bocochibampo Bay, but he is one of the many who add to the thrill and excitement of Izaak Walton's sport.

MUSIC

SAN FRANCISCO OPERA ASSOCIATION has been forced to add two extra performances to the season which already includes a regular subscription series and a popular Saturday night series. The regular season operas are: "La Juive," October 30; "Tristan und Isolde," November 2; "Carmen," November 4; "Rigoletto," November 6; "Gotterdammerung," November 7; "Marriage of Figaro," November 9; "Gianni Schicchi" and "Pagliacci," November 11; "Die Walkure," November 13, "La Forza del Destino," November 16; "La Tosca," November 18, and "Othello," November 20. Two Wagner operas have been chosen for repeat performances: "Tristan and Isolde," Tuesday night, November 17, and "Die Walkure," Sunday matinee, November 22. The Saturday night series, given at popular prices, include "The Barber of Seville," October 31. "Il Trovatore," November 14, and "Das Rheingold," November 21. Gaetano Merola is General Director.

SAN FRANCISCO ART COMMISSION provides, in the Municipal Concert season, at the Civic Auditorium, opening in January, three symphony concerts of a lighter character, with celebrated soloists and five ballet productions by the Ballet Russe of Monte Carlo, with the complete San Francisco Symphony orchestra under the direction of Pierre Monteux, at popular admission prices. With the genuine endeavor to make music more popular, and to provide good music for the masses this plan has been effected.

BEHYMER ARTIST SERIES brings Kirsten Flagstad to the Philharmonic Auditorium, Los Angeles, November 10, in the opening concert of the season.

MERLE ARMITAGE has arranged a course of seven events, opening with Giovanni Martinelli, November 6, at the Philharmonic Auditorium, Los Angeles. The other artists are Roland Hayes, November 20; Doris Kenyon, December 4; Erica Morini, February 9; Moriz Rosenthal, January 11; John Charles Thomas, April 9; and Martha Graham, April 16.

THE COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, now in the thirty-first season, offer six events in the intimate environment of the Community Playhouse, Pasadena, on six Sunday evenings. November 1 the Kolisch String Quartet open the season. Rudolph Kolisch, celebrated left handed violinist, is the leader. All works are played without music.

INTERNATIONAL CHAMBER MUSIC SERIES of San Francisco presents the Kolisch Quartet, October 28, at the Community Playhouse, San Francisco. Later in the season the Roth Quartet, and the Budapest Quartet will be heard.

DON COSSACK CHORUS, Serge Jaroff, conductor, is heard at the Philharmonic Auditorium, Sunday afternoon, October 11, under the direction of Merle Armitage. Organized in 1923 in a prison camp near Constantinople these Don Cossacks have gained the reputation of being one of the greatest singing organizations in the world.

RIVERSIDE OPERA ASSOCIATION, under the general direction of Marcella Craft, announces that Barton Bachmann directs the opera "Mignon," October 15-16-17, at Riverside. This is the opening opera of the winter season, to be followed in December by "Hansel and Gretel." All operas are presented in English.

COUNTRY CONCERT ASSOCIATION of San Mateo County announces the following artists for the winter season: Lotte Lehmann, soprano, in November; Harold Bauer, pianist, in December; Vienna Choir Boys in February, and Wilbur Evans, baritone, in March.

THE PASSMORE TRIO, Mary, violinist, Suzanne, pianist, and Dorothy, 'cellist, popular San Francisco artists, will give a series of concerts during the winter season in San Francisco.

WOMAN'S LYRIC CLUB opens the thirty-third season, October 6, with a rehearsal at 607 South Western Avenue, Los Angeles. The Club appeared in "Carmen" for the Euterpe Opera Reading Club, Ralph Peterson directing.

ABAS STRING QUARTET is heard in Pasadena, October 4, in a farewell program before leaving for a tour of the Northwest. Concerts have been booked as far north as Victoria, B. C. The quartet will return December 4 for a concert in Los Angeles.

THE SQUIRES sponsor the dinner dance in the Blue Ballroom of the Biltmore Hotel, Los Angeles, October 31, for the benefit of the Symphony Orchestra Association. Robert Sides is chairman of this function, the second party given by this group of young men.

THE BEETHOVEN STRING TRIO has scheduled a series of concerts at the Music Room of the Biltmore Hotel, Los Angeles, this winter. The members of the trio are Jacques Pepper, violin; Philip Kahgan, violist, and Alexander Reisman, cellist. The first concert is offered November 5, with Lillian Steuber, pianist, and Bonnie Emerie Zobelein, soprano, as guest artists.

THE LIGHT OPERA UNIT of the Los Angeles Federal Music Project, under the direction of Henry Boucher, will present Gilbert and Sullivan's "Mikado" in Los Angeles during the early part of October.

CHAMBER MUSIC SOCIETY of Los Angeles, Mrs. Cecil Frankel, president, announces that the series for the coming seasons opens with the Kolisch Quartet of Vienna, October 30, Biltmore Ballroom, Los Angeles. On January 8, the Budapest String Quartet will give the program and on March 19, the Roth Quartet plays a return engagement.

DON COSSACK MALE CHORUS is heard Wednesday, October 13, afternoon and evening, at the Lobero Theater, Santa Barbara.

LESTER DONAHUE, presented by The Twenty Little Working Girls, is playing new works by Henry Eichheim and several other interesting numbers, October 13, at the Ambassador Hotel, Los Angeles.

COMMUNITY MUSIC ASSOCIATION of Redlands, Mrs. G. E. Mullen, managing director, announces a winter concert series, free to the public, opens in October at the High School Auditorium.

THE PHILHARMONIC ORCHESTRA SEASON, under the direction of Otto Klemperer, will, if the campaign for funds is successful, be a twenty-four week season, opening November 12. Otherwise the Los Angeles Philharmonic will not be heard until January.

DR. RICHARD LERT, Viennese-American conductor, will direct the Pasadena Civic Orchestra during the winter season.

THE SINFONIETTA SOCIETY of San Francisco announces a season of programs to be interpreted by the Sinfonietta Orchestra, under the direction of Giulio Minetti, for December, January and February. One concert will be given a month and will introduce interesting and rarely heard classical compositions by old as well as modern masters. This is the fifth season of the Society.

THE PETER CONLEY Series of Concerts brings many celebrated artists to San Francisco, including Fritz Kreisler, violinist; Lawrence Tibbett, baritone; Nino Martini, tenor; Marian Anderson, soprano; Nelson Eddy, baritone; Sergei Rachmaninoff, pianist, and two ballets. The Trudi Schoop, comic ballet, and the novelty, Joos Ballet.

PACIFIC MUSICAL SOCIETY announces the first program of the season, October 8, is offered in the Gold Ballroom of the Fairmont Hotel, San Francisco, and presents Myrtle Clairs Donnelly, soprano, Mary Rosalie Haslett, harpist; John Howell, baritone and Esther Deninger, pianist.

ELMER WILSON SERIES of winter concerts opens with Kirsten Flagstad, Norwegian soprano, October 30, at the Civic Auditorium, Pasadena.

GEORGE GERSHWIN appears with the Seattle Symphony Orchestra at Seattle as guest artist during the month.



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ART CALENDAR

CLAREMONT

SCRIPPS COLLEGE, Art Building: Oct. 20 to Nov. 10, an exhibit of prints, historical and contemporary, including American etchings; aquatints, lithographs, wood cuts; Japanese prints; facsimiles of Durer and Rembrandt; prints and engravings up to and including Durer; complete set of wood engravings of Apocalypse by Durer; California etchings.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: An exhibit by Jean Manheim, many of the pictures never having been shown before.

HOLLYWOOD RIVIERA

HOLLYWOOD RIVIERA GALLERIES, Hollywood Riviera Beach Club, between Redondo and Palos Verdes: The first competitive exhibition of contemporary art and poetry opened Sept. 20 and includes murals, oils, miniatures, water colors, pastels, black and white, sculpture, ceramics, wood carving, poetry and essays. Catalogs are on sale for $1.00 and entitle the purchaser to a number in the drawing to be held Dec. 6. Open daily 9 a.m. to 9 p.m.

LAGUNA BEACH

SILVER BELL, 492 Coast Blvd. So.: An exhibit of dog portraits and flower paintings by Baroness L. de Saint Mart.

LOS ANGELES

EBELL SALON OF ART, 4400 Wilshire Blvd.: A general exhibition by members of the California Art Club.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: Trends in California Art.

LOS ANGELES MUSEUM, Exposition Park: In the Fine Arts department, California Water Color Society's 16th Annual Exhibition; exhibit of Orrefors glass; in the Applied Arts department, five rooms recently installed of vernacular or provincial character, largely based on a collection of Pennsylvania "Dutch" material, latter 18th and early 19th centuries; five rooms of more sophisticated, or urban character covering the 19th century styles from the Empire through the Mid-Victorian.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Nearby is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings; open Wednesdays and Sundays from 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: During October and November, an exhibition of advertising art, designs and illustrations by the Artist's Guild of California.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To Oct. 11, abstractions by Olinka Hardy; first exhibition by The Independent Artists Group, exhibitors being Ivan Bartlett, Buckley MacGurrin, Stanley Spohn, Natalie Newking, Ethel Evans, Henri De Kruiff, Lorser Feitelson, Al King, Helen Klokke, Lotty May, Arthur Martens, Ben Messick, Cathryn Mortimer, Helen Lundberg, Jean Swiggett, Paulina Peavy, Ruth Peters, Reta Stearns, O. Uzzell, Etienne Ret, Claire Van Scoy, Victor von Pribosic, Kay Wauters, Elizabeth Whipple, Wolo, Henrietta Hoopes, N. Brigante. Opening Oct. 12, portraits by Ben Ali Haggin.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: To Oct. 15, exhibition of oils and water colors by Sueo Serisawa, Alan Woods, John Williams, Francis Martin, Olive Barker and George Barker. Opening Nov. 1, first salon of Associated Artists and patrons.



"Where the Bluebirds Nest," a painting by Ralph Holmes, is one of the fine pieces of work that will be included in the first salon of the Associated Artists and Patrons to be held in the Frances Webb Galleries in Los Angeles.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To Oct. 21, selected exhibits from Mills College permanent collection and water colors by Sarah Belinda Tebbs; October 25 to December 2, exhibition by western photographers. Exhibitions are open to the public without charge every Sunday and Wednesday afternoons from 2 to 5.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Oct. 4 to Nov. 1, annual exhibition of water colors, pastels, drawings and prints.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Chinese and Japanese antiques, porcelains, bronze, jade, fine fabrics, lacquers, prints.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Opening Oct. 18, an exhibit by the California Art Club.

SACRAMENTO

CALIFORNIA STATE LIBRARY: An exhibit of lithographs in the Prints Room by the Federal Art Project.

SAN FRANCISCO

THE ART CENTER, 730 Montgomery Street: Oct. 5 to 17, pastels by Marion Cunningham.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Opening Oct. 4, Federal Art Project's circulating exhibition of works by California artists; opening Oct. 6, water colors by George P. Ennis, lithographs by Robert C. Craig; to Oct. 25, fifth international exhibition of lithography and wood engraving, assembled by the Art Institute of Chicago.

GUMP GALLERIES, 250 Post St.: To Oct. 10, water colors by William Cameron; oil paintings by Paul Schmidt; Oct. 12 to 24, temperas by Ray Bethers; water colors by Mary Mills Hatch; opening Oct. 26, an exhibit of paintings and drawings by Jerome Blum.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Opening Oct. 4, Gauguin exhibition; opening Oct. 7, an exhibit of contemporary American and European paintings from the Duncan Phillips collection, Washington, D. C.; opening Oct. 18, an exhibition of American Indian art; opening Oct. 29, the annual exhibition of The San Francisco Society of Women Artists; opening Oct. 31, paintings by Reynolds, Lely and Cotman from the Mrs. E. Stuart-Clark collection.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Throughout October, an exhibit of California paintings, past and present; monthly art exhibit by Californians.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibitions of paintings by Santa Barbara artists. Changed every two months. Open 9 to 5 on week days; 9 to 12 on Saturdays, closed Sundays.

FAULKNER MEMORIAL GALLERY, Public Library: An exhibit by the Midtown Group; Oct. 15 to 31, an exhibit by Santa Barbara Printmakers.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Fall exhibition of the Santa Monica Art Association:

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Throughout October, historic maps of California and the gold region; annual display of Mills College student work; to Oct. 15, photographs by Imogen Cunningham.

MISCELLANY

RALPH HOLMES, whose painting "Where the Bluebirds Nest" appears on this page, was born in La Grange, Illinois. He has studied at North Western University, Chicago Art Institute and in Paris, and has won many awards in New York, Pittsburgh, Chicago and California.

ASSOCIATED ARTISTS AND PATRONS, a new development in southern California art circles, will be opened to the public November 1. The idea of the organization is based on that of the Grand Central Galleries of New York. Sustaining members agree to purchase a painting or other work of art per year at preferred prices and in return the artist members give these patrons first choice from their best works. Ralph Holmes is chairman, Mrs. Frances Webb, manager-director and Isabelle Campbell, secretary. The jurors are Fitch B. Fulton, J. Duncan Gleason, E. Roscoe Shrader, Clyde Scott and Nell Walker Warner.

MR. AND MRS. H. K. S. WILLIAMS of Paris, whose generous gifts during the past few years have so notably enriched the permanent collections of the California Palace of the Legion of Honor, have just presented to that museum an extremely important example of the work of the 17th century Flemish artist, Franz Snyders. The painting entitled "The Monkey and the Gander" measures 7 by 5 feet and has just been placed on exhibition.

HUNTINGTON LIBRARY AND ART GALLERY, San Marino, is closed during the month of October, reopening November 1. The usual arrangement as to admission cards will be in effect during the winter, following the reopening. Cards may be obtained through the business office. Enclose a self-addressed envelope, state the number of people and the date the cards are to be used in making the request. There is no charge.

CLASSES IN ART APPRECIATION and House Furnishings are held by Miss Edith Hynes, at the residence of Miss Jeanette M. Drake, 3919 East California Street, Michillenda, East Pasadena, Mondays, morning and afternoon, October 5-12-19-26, November 2-9-16-23. The course is sponsored by the Extension Division, University of California. Enrollment fee for each course, $6.00.

WILLIAM O. ATKINSON, young California sculptor, has the honor of being the first to win a prize and commission in a competition held by the Section of Painting and Sculpture of the Procurement Division of Washington. Mr. Atkinson will do six reliefs for the new Federal Post Office at Santa Barbara of which Reginald Johnson is the architect. The competition was open to all artists living west of the Mississippi and was entered by 46 competitors. Mr. Atkinson is 23 years old, is a native Californian and received all of his art training at the Chouinard School of Art in Los Angeles.

Below is a photograph of one of the six reliefs which William O. Atkinson will do for the new Post Office in Santa Barbara. With so much strength and movement, and so much of the Western feeling of power, it is no wonder that Mr. Atkinson defeated his large field of competitors.



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ART AND POLITICS ARE NOT CONGENIAL BEDFELLOWS

IN a day when doctor, lawyer, merchant, and chief are essaying the role of political philosopher is it logical or even publicly acceptable that the artist do so also, either through his own volition or under group pressure? The question is becoming a definite one in American art.

Perhaps never before in history have the nations been more racked by controversy over political systems and the relation of the individual to his neighbor and to government. That the subject is now interjecting itself into the arts is not surprising. But that it is rapidly assuming a dictatorial influence is alarming and resolves the whole problem into a pointed issue which needs to be faced and settled.

Freedom is a term which has always eluded precise definition. There is personal freedom and group freedom, neither of which has a divine right to infringe upon the other. Where one leaves off and the other begins is an almost indiscernible line.

More than is popularly known, Communism is reaching into many departments of American life. An increasing Communistic influence in American art is observable.

In view of the jeopardy to artistic freedom, California artists are planning a counter movement, some sort of alliance to safeguard the position of the independent artist. Lorser Feitelson, at a gathering of Los Angeles artists several weeks ago, declared that they must combine for "protection of the artist's independence from all forms of bigotry as an esthetic criterion." He stated, further, the wise point that it is "vital for the artist to prevent himself from becoming a stooge for any political group." "The artist must protect himself," Feitelson concluded, "from the efforts of political groups to create a yardstick, red, or any other color."

There now exists in America an extensive organization of artists which is governed by a political credo. This is the American Artists Congress which, formed at New York City, is now quite national. The purpose of the Congress has been stated as—"To take a firm stand against war and fascism, and for the defense of art and artists of all esthetic persuasions." The Congress agreed not to show at the Olympic exhibition in Berlin and has been accused of Communistic favoritism. As a matter of record, they do not seem to have taken a stand yet, "firm" or otherwise, against Communism.

The nub of the question, however, is not whether they are Communistic or Fascist. The ultimate issue, rather, revolves about whether or not the artist is socially entitled to play the political agitator publicly and thus thrust specific political prejudices upon the public—in schools and other public buildings.

The problem reached a critical degree in Los Angeles last year when the central panel of three murals painted by Leo Katz for the Frank Wiggins Trade School was removed through a public protest. Frederick J. Schwankowsky considered the case in an article titled, "A Mural in Search of a Wall," which was published in CALIFORNIA ARTS & ARCHITECTURE of October 1935. Schwankowsky, while regretting the rejection of what was undeniably a sincere and conscientious work, saw the needless and damaging conflict which must develop when an artist's paint brush is converted into a tool of socio-political propaganda. Not only failing to achieve the political purpose, the consequence is simply a solar plexus blow at the general welfare of the arts, which, under the most favorable auspices, is none too assured. Art and politics are not congenial bedfellows. Privately, possibly, but publicly—never.

In the *Nation* of March 18, 1936, Joseph Wood Krutch discusses a book titled, "The Destructive Element," by Stephen Spender, a poet. "Mr. Spender, if I understand him aright," says Krutch, "wants the function of the artist to be recognized as coordinate with that of the political philosopher." Krutch then describes an incident last spring in Soviet Russia which illustrates an imposition of political control upon music—the sad effects when politics and art are confused, either through the will of the artist or the will of a government.

"The famous and much-feted operatic composer, Shostakovich," Krutch recalls, "was suddenly cast forth into outer darkness. Without warning Pravda declared a newly formulated conviction that the true spirit of Soviet music was classical rather than experimental and denounced Shostakovich's work. Almost immediately it was all but banished from

(Continued on Page 44)

CALIFORNIA POET'S CORNER



THE GARDEN GATE

By GRANT MCDOUGAL

A little garden gate I know
Where Violets and Daisies grow,
Where Daffodils nod in the sun,
And Baby-blue-eyes peek at one;
And just beyond this garden gate
Gay Tulips glow and scintillate;
Great Dahlias stand so proud and tall,
And blush-red Roses climb the wall.
Trim Iris soldiers hold parade,
And bright Day Lilies light the shade.
The frailest Columbines live there,
And Orange blossoms scent the air.
Fair Calla Lilies, slim and straight,
Of all are most immaculate.

The colors in this lovely spot
Are like a rainbow, though no pot
Of gold is at this rainbow's end,
But better, far, than gold; a friend.

Photograph by Stuart O'Brien



Fall colors of tans and browns and russet are used in this group of custom-made furniture designed and executed by Paul Williams of Glendale. The big chair of brown oak is upholstered in eggshell kinkimo; the side chair is lacquered dark brown with sand-colored kinkimo. The dark brown lacquer table has a white leather top. The rug is a rich russet. Against walls of natural light Philippine mahogany hangs a lithograph in sepia greys, "Glory", by Peter Krasnow.

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ANTIQUES

By ALICE R. ROLLINS

WHY WE COLLECT CUP PLATES

FEW collectors confine their interest to one thing. It is difficult to do this for nearly everything collected is divided into groups or branches and each of these is a subject in itself. For example the study of pottery in the Staffordshire district of England is a subject of many divisions. We find it divided into branches of birds, animals, figures, houses, flowers, and various other objects. In table pottery we may form collections of bowls, plates, cups and saucers, platters, teapots and cup plates. Each of these branches forms an interesting study and will lead the collector into delightful byways of the potter's art.

Cup plates are well known in glass but a collection of them in pottery is quite worth while. They are not so common as glass and best of all have not been reproduced so extensively. Cup plates are not saucers of small cups. I say this because I have been offered cup saucers that were for sale as cup plates more than once. An explanation of these charming bits of glass and china is given for the reason that nearly always someone asks what they are and for what purpose they were used. Cup plates are small plates about three and one-half or four inches in diameter upon which our forefathers set their teacups or coffeecups when they drank, for it was then considered quite good form to drink from the saucer. It is said the making of these small plates was brought about by the demand of the careful housewife that something be provided for the cup to prevent the tea and coffee rings staining her table linen. With the change of fashion cup plates are no more needed but today we eagerly collect these small plates of another day and fashion for their rarity, the historical subjects depicted in their decoration, and because they represent the work of certain firms that long ago passed out of existence.

Large quantities of cup plates were made in glass at Sandwich, Massachusetts, and in many New Jersey factories. The Sandwich Glass Company which closed in 1888, has supplied the cup plates for many of our collectors, and it is still popular with all lovers of old glass. Of recent years Sandwich glass has been collected so extensively that the market has been much reduced but many of our shops carry good pieces.

Aside from the fascination of this American pressed glass, collectors have been intrigued by the many designs and colors to be found in these charming bits of glass. The designers appealed to a wide range of taste to take in as wide a market as possible. So we have, to mention but a very few, the eagle design, ships, historical characters and places. Again floral beauty was shown with roses and other flowers. Hearts in many groupings formed another motif. In addition to the many designs, these small plates were given a different effect by making the background lacy or snake-skin, terms used to describe the effect achieved. Altogether several hundred different patterns were produced and some of these, now very rare, are valued seemingly out of proportion to what they originally cost. But a collector who can afford it and who is desirous of forming a complete collection of all known patterns will not hesitate to pay well for a design he does not possess.

China cup plates form an interesting branch for collectors and while not so easily found in the shops as glass they repay in charm and rarity. The English potters printed American scenery, views of public buildings and places, and illustrations of historical events on the Staffordshire chinaware which appealed to the patriotism of the American people. The potters in making these wee plates often used the same borders and center decoration as in the dinner size, and so we may hunt for Enoch Wood cup plates with borders of sea-shells, scroll medallions, or fruits and flowers. Quite often the mark of the potter is found on the bottom of the plates. One beautiful border is of vine leaves and another is called lace. Other plates are those of Stevenson with various borders. Clews with a border containing names of fifteen states and flowers in scrolls. In these are included the famous Syntax and Don Quixote series. Others to look for are the Ridgway "Beauties of America" series with roseleaf medallions on the borders. Stubbs used as a border scrolls, flowers, and eagles. Mayer sprays of trumpet flowers and stars. Adams made a beautiful border of roses in baskets and other designs. Jackson is famous for his borders of flower designs, also Davenport and Heath.

The center decorations were many and varied and for the most part depicted early American scenes. The well-known "willow" pattern was also used in different variations by many of the Staffordshire potters. We have seen charming cup plates in the Mother and Child series in New Hall china in lavender. Other plates are in light blue, brown and black. The different colors add much to the attractiveness of a collection. A rare find is the Syntax series, and dear to the heart of every Californian, the California designs, "Away to California", "California Diggings" and "Indian Chief". These have been found in black and brown. Other colors may be found by some wide awake and diligent collector. Some of these may be in California.

ANTIQUE collectors will be especially interested in the Hobby Show the Women's Club of Wilmington is sponsoring at the Club House for their opening meeting October 14. Members will show their choicest antiques and the Wagon Wheel Antique Shop of Wilmington will furnish early American pine and maple furniture as a background for some of the exhibits. Short talks will be given on the various antiques by Alice R. Rollins.

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ON THE RADIO

By LORNA LADD

NOVEMBER is the month we go to the polls to select a president. Between now and then, unless you're mightily interested in the art of mud-slinging and in the political building of the little word "I", radio may not mean its accustomed much to you. No advance schedules have been set for campaign talks by Governor Landon, Mr. Knox or the President, but undoubtedly this month will see the heavy ether barrage of both parties. The sniping has interrupted network schedules enough and there is no predicting what the heavy fire will do in the way of program damage.

Radio stations, so says the Federal Communications Commission, are supposed to be run in the best interests of the listening public. Certainly it is to the best interests of the American people to know something about the man (and his campaign promises) that they are electing to the top honor of the nation. The easiest and most widespread medium for that today is radio. Consequently, sponsored entertainment programs must give way when one of the parties buys time so that its candidate may unload his soul! I say "must" although that is not wholly true. The sponsor can not be forced to forfeit his time but past experience has shown him that it's exceedingly poor business for him in the eyes of the nation if he doesn't.

I have been asked several times since election campaigning started how the President figures in his radio talks. As the President of the United States, he can at any time of the day or night, talk to the people of this country without charge. Both networks must open their facilities and sponsors must give way. This time the "must" holds. Between now and November 4, if Mr. Roosevelt wishes to make a campaign speech the Democratic party must pay for the time. However, as President Roosevelt in a "Fireside Chat" he may go on the air any time he feels the necessity.

Not so long ago the President made a "Fireside Chat" which one of the local stations who subtly seems to be leaning toward the Republican party and who felt that the talk was campaigning, did not release. They covered their actions by stating that it was political and the time was not paid for. How, some of us have asked, did they know it was political before it was released. As a matter of fact, it wasn't and that station made a few more enemies for itself. Whether Republican or Democrat, anyone of us knows that Franklin D. Roosevelt is not the sort of an individual to pull a "fasty" and hit the air in a campaign speech when he has asked for "Fireside" time.

Many people have wondered about the announcement fore and aft, "This is (you have just listened to) a paid political program. This station (or network) is neutral in all political and controversial matters, offering its facilities to all on an equal basis." The wording of different stations may vary but it always infers that the station is neither for nor against whatever the speaker may say. It semi-protects the radio organization against suit for slander. There is no law forcing the above announcement but there is a ruling by the Federal Communications Commission that political copy can not be censored. Therefore, the speakers can sling as much dirt and meanness as they are capable of thinking of and the station's protecting announcement is somewhat comparable to the little printed word (ADV) in the newspapers. I believe Dr. Townsend is suing a station in the east because they censored a speech of his.

(Continued on Page 47)

The Empire influence invades the dining room in ways other than in furniture. The classic china, of soft ivory white, has a wreath of old blue. A narrow line of gold edges the pieces and the handles of the cups are outlined in the same lovely blue. One of the interesting ideas of assembling china is illustrated here. The after-dinner coffee cup at the right is just the reverse in color of the other pieces, the body of the china is in blue and the wreath in ivory. From the fine china department of J. W. Robinson Company in Los Angeles, where an exhibition of world-famous china will be held from October 26th to 31st on the sixth floor.





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RUNNING FIRE

By MARK DANIELS, A.I.A.

THE BACKSLIDER

THE highly complimentary comment of Henry H. Saylor, A.I.A., Associate Editor of *American Architect and Architecture,* on "Running Fire" makes me want to cry. Statements in that beautifully edited journal are weighed by the world. But why did he have to enlarge upon the subject?

Having admitted that he, like myself, was a hardware drunkard, why did he have to drag in inebriate indulgence in the camera cup? He must know that ALL hardware drunkards are camera sots. Of course, he may not have known that I had all but conquered that form of secret bibbling, but I wish he hadn't mentioned it.

The truth of the matter is that for years I was torn by the lures of the camera shop and the hardware store, only to succumb to both until I became nothing short of a window sot. I even reached the point where I could toss off a telephoto lens without a chaser. Finally realizing that nothing could save me except the power of my own will I began my life struggle. I chose the camera shop because there are no very cheap items to be purchased there. One by one as the years rolled by, a camera shop fell before my determination. Finally I reached a point where I could pass all but the best. As the art of photography developed the struggle became more acute, but I developed control until a movie camera in the street would not hold me more than an hour. I even reached the point where I seldom stopped a man on the street to ask him whether the little leather case slung over his shoulder was a camera or merely an uninteresting case. Of course, I was merely tapering off on hardware, much as the other kind of drunkard tapers off of whiskey by drinking beer, but it worked. Then came Mr. Saylor's item, and back with a rush came the old desire.

My office is diagonally across the street from two of the best camera shops in San Francisco and this morning I was an hour late. Why, oh why, did Mr. Saylor have to recall my once conquered weakness?

THERE IS NO DENYING THEM

IT IS not often that we can sit in a hotel dining room on this coast and observe while dining, the antics of what has become known as a "floor show" without having to ask for some bicarbonate of soda before the meal is over. Most of those shows would turn the stomach of a goat into a pickle factory.

Not long ago I was lucky enough to be asked to dine in one of San Francisco's leading hotels, and anyone who has been forced to trot around this palpitating globe much, will admit that San Francisco hotels furnish about the best food that can be had in public places. We were late, so that the first bevy of undulating and unadulterated exchorus girls moved off as we were finishing our cocktails. Grateful that that part of the show was over we settled down to enjoy a repast which we thought would be interrupted only by the performance of a world famous pair of artists.

With the meat course the artists came on. They were truly great dancers. In addition to their exquisite grace there was a modest courtesy on the part of the gentleman towards his partner that raised their artistry to a high plane. When they had finished their performance there was a burst of applause that was unmistakably spontaneous and sincere. Despite the floor-manager's attempts to hush it the applause continued, but after a few curtain calls the orchestra burst into a jazz delirium and the ex-chorus girls pranced on in a formation that looked like a herd of Percherons trying to imitate a pack of greyhounds. With a sigh my host withdrew from his waistcoat pocket a small bottle of sodamint tablets and silently passed them to me.

Why do these floor managers treat their patrons that way? Or is it that the broad hips will not be denied?

ADAPTABILITY

IT was because they were unable to adapt themselves to sudden and violently changed conditions that so many men jumped out of tenth story windows during the past six years, but there were some who stood fast and took it on the chin. One man who will have my undying admiration for his adaptability, as well as his determination, is Ignace J. Paderewski.

In 1920 or 1921 Mr. Paderewski wired me to meet him at El Paso de Los Robles. It was in the early winter but winter in California is often the best part of the year. What should be my dismay when I found as I stepped off the train in the Pass of the Oaks that it was snowing. "Most unusual", the people said, which for once was true.

In the hotel Mr. Paderewski said that he wanted me to plan the development of his acreage not far from there. In the morning we started by motor but the roads were so slippery we had to turn back. The half inch of snow had transformed those streaks of red clay into cakes of wet soap. For three days enough flakes of snow fell to keep the roads impassable. There was nothing to do but sit around and chat.

One evening Mr. Paderewski told me that he would never play in public again. No, never. He had been away from the piano too long and his heart was too heavy with sorrow for Poland. That was after a long conversation with a New York impresario. The next morning I left. Three days later I read in the headlines that Ignace J. Paderewski would give his first concert in many years, opening soon in New York City. I remembered that Poland was in dire need of money.

A few days ago I read in the headlines that Ignace J. Paderewski would appear in motion pictures for the first time in his eventful life. At last the delicate touch of the virtuoso may have left his fingers, but does Mr. Paderewski hesitate? A pianist, a linguist, an authority on international law, one of the world's greatest virtuosos, the Premier of a great nation, a star in motion pictures.

The world is in a turmoil—on the verge of destruction—facing a cataclysm. No doubt the noble nation of Poland is again in need of funds. God bless the grand old maestro.

THE DREAMER

TOO often we hear it said that the dreamer never completes his work. What ROT! His work is to dream, to dream for us, and when he finishes that work, the world is the loser.

All noble accomplishment is the work of dreamers. Music, painting, sculpture, architecture, railroads, ocean liners, airplanes, were dreamed before they were developed. Edison, Marconi, Fulton, Leonardo, the Wright brothers, Tolstoi, Dickens, Thackeray, Scott were dreamers. Stalin, Hitler, Mussolini, Hearst and I are dreamers and for one I thank God my work is not completed.

The trouble is that so many people seem to think there is a distinct difference between imagination and dreams. With the exception of dreaming while asleep, imagination and dreaming may be considered synonymous and surely those who ridicule the dreamer are not silly enough to refer to the dreams of night.

True, some dreams turn out to be nightmares, such as the radio, but to the dreamer who brought forth the first pair of suspenders I am profoundly grateful.

THE ALIBIERS

IN THE days of Edgar Allen Poe, Conan Doyle and Quiller-Couch the problem was how to commit the perfect crime. The problem today is how not to commit it. With the advent of the motion picture and the radio the secret came out. All that is needed is an alibi, and today any child can produce one from amongst his pocketed jumble of string, nail, marble and more or less toy pistol, that will stand the test of almost any American court.

But those who have perfected crime to a point where it has almost become monotonous are confronted with another problem that is not so easy of solution. Perhaps that is why the criminal element perseveres and continues to grow. It is a new problem. Perhaps, also, that is why we make it so easy to escape punishment. We want the criminal to come up to the major problem so that he may develop ingenuity to the highest degree. Yes, quite a worthy devise.

Keep the orchids flowing and perhaps the penitentiaries will produce the last word in original alibis. All other problems of evasion of punishment have been solved, but one. Now the master minds are bent upon finding a plan to squirm their way between God and perdition. Toward what goal only He knows.

COMPANY

MAN is a gregarious animal. He is so much so that a great many who should not feel that way, don't want to sleep alone. He has always been more or less like that but of late years he seems to be unable to endure more than five minutes of solitude. Cold shivers run up and down what was once his spine when he is alone in the house for half an hour. He rushes to the 'phone and asks Bill to come over for a cocktail. He calls up Mabel to go for a ride in the park. He turns on the radio and kicks the dog through the front door.

Time there was when a man would take his dog along for company during an idle afternoon's stroll through the woods. I have actually known both men and women who would ride a horse for an hour in districts where no one could see them. I've done it myself, but I've forgotten just when. And in the days when people read books it was not especially surprising to find a man alone in his library reading one.

Perhaps this is all because misery loves company. If that is true, the experiences of the past six years explain everything, yet to many of us there seems to be a faint awakening of a desire to be alone once in a while. I am as gregarious as the next person but when I go to meet the devil, or my God, I want to meet him alone.

A HOUSE

I SAW a house once, I've forgotten just where. Not a building where two or three people slept, quarreled, shouted while the radio was going, kicked the pooch off the porch and spent alternate periods recovering from colds and swallowing aspirin to soothe headaches from bad ventilation.

It was a house with a front door. It had some nice clean windows and you could feel the sunlight rushing past you to get inside. Alongside a bay window there was a tree that rented its branches to thrush and thrasher alike, terms a song down and a nest a year.

If I remember correctly the people who lived there had employed an architect but I may be mistaken, that was so long ago. I wish my memory were not so poor. I'd like to go there again some day but I can't remember where it is.

Yes, I'd like to see a house again.

Air Photographs by Spence



The people who live on the shores of Newport Bay, like the residents of their namesake city on the Atlantic coast, are down to almost their last yacht. How fortunate we are that recovery is well under way, for such views as these would be sadly missed. While Lido Isle, shown prominently in the lower view, has no eminence other than structures, it is reported that glimpses of the horizon may be had from the roofs of buildings. However, this is not important, for as an aquatic playground there are few sheets of water equal to Newport Bay near Los Angeles.



Pelican's eye-view of Balboa Island and Lido Isle

BALBOA AND NEWPORT--MECCAS OF SOUTHERN CALIFORNIA YACHTSMEN

The Government Breakwater Now Admits Larger Craft to the Harbor.

THROUGH the Federal expenditure of two million dollars on dredging and improving the Newport-Balboa harbor, pleasure yachtsmen have incidentally been considerably delighted. Newport-Balboa now possesses one of the best yacht harbors on the Pacific Coast.

Sand bars have been removed, a main channel twenty feet in depth runs the entire length of the Bay, and it is now possible to "tack" across the harbor at any point without running aground. The quiet waters of the Bay are perfect for the smaller craft and for children. Many a promising commodore got his first salty taste of the sea at Newport-Balboa and first "learned the ropes" on a twelve-foot craft.

Only forty miles from Los Angeles, the Bay affords a rare set of advantages—fishing, surf and bay amusements, and a beautiful home in one of the charming communities which line the shore. The city of Newport Beach is seven miles long and a mile and a half wide, comprises all the land around the Bay and consists of a long peninsula forming a land-locked harbor with four principal islands.

Newport is the oldest Bay community and remains the hub of boat building and fishing. It is the center of population and business.

Balboa covers much of the peninsula, and there are many fine homes on the Ocean and Bay, clear out to the inlet. The famous Newport Harbor Yacht Club is about midway between Newport and Balboa. The "Rendezvous" dance palace, well known to the younger generation, is at Balboa. El Bayo Tract is a subdivision on the Bay near the Yacht Club.

Bay Island is an exclusive private spot reached only by a foot bridge from the peninsula at Balboa. It was originally the home of the distinguished actress, Mme. Modjeska.

Balboa Island, called the Cape Cod of the Pacific, is a community of quaint homes and an attractive family vacation spot. It is reached from the Highway and also by a ferry across the Bay to Balboa.

Corona del Mar is a corner of the city situated on the bluffs overlooking the inlet and commanding a view of the harbor, the ocean, and Catalina. Gardens and flowers are famous here.

Harbor Island is another secluded little spot like Bay Island, but may be reached by motor via a bridge from the Coast Highway. There are only about thirty lots on this island, and it will eventually be like a club.

Lido Isle is the newest island in the Bay and is rapidly developing into an individual home community. Architectural restrictions require that tile roofs be used and that the greater part of the exteriors be stucco. It is the plan of the Lido Isle Community Association to create an Italo-French Riviera along the shores of Newport Bay.

Among the noted people who own beach homes or who vacation at Newport-Balboa are Harry Bauer, Fred Lewis, Jascha Heifetz, H. S. McKay, Shirley Meserve, S. M. Griffith and a number of others prominent in the social and business life of southern California.

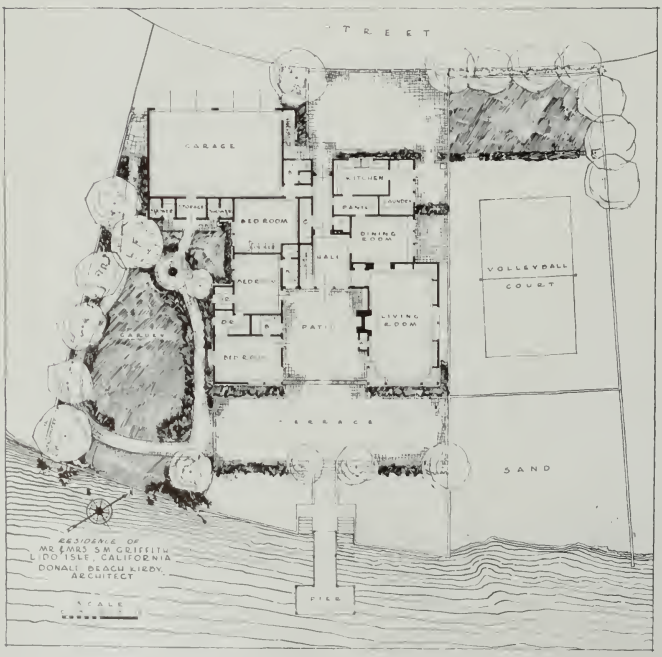
Fishing attracts thousands of residents and visitors who waylay swordfish, albacore, tuna, barracuda, sea bass and other sport fish—not to forget the croakers and other denizens of the Bay for tamer angling.

The harbor is a leading yachting headquarters and is the home of the largest star boat fleet on the Coast. Many large and luxurious floating palaces make their home port here—such as Lewis' "Stranger," Heifetz' sloop, Commodore Johnson's "Seyelen," Commodore Rohl's "Ramona," and other large and small craft—from dinghies to schooners. There are three yacht clubs—The Newport Harbor, The Balboa, and The Balboa Island (junior yacht club). The Balboa Yacht Club claims "Hook" Beardslee who has three times won the International Star class yacht races.



Photographs by W. P. Woodcock

Gordon B. Findlay, Builder



LIDO ISLE BEACH HOUSE OF

Mr. and Mrs. S. M. Griffith

DONALD BEACH KIRBY, ARCHITECT

Where the bathtub is never dry. The Griffith beach house on Lido Isle scoffs at broken plumbing. This house occupying three lots on part of Lido Isle, a resort that is now going through the first labor pains of boom, is compact, practical and arranged with facilities for easy access to the out-of-doors. The exterior finish is horizontal and vertical redwood siding painted white and a smooth stucco finish. The roof is a dark green interlocking clay shingle tile.

South California beach residents are almost the only people who can fence off their own sand beach with enclosures running to the water's edge. Even seagulls and sand crabs are discouraged from pacing the shore.



Boarding houses are not alone in being "just one big family." Mr. Griffith's personal family is small but he includes in his "just one big family" practically all of the employees of the firm he heads which accounts for six master bedrooms and three servant rooms in a house that is only used seasonally and week-ends. And there is comfort in every room, even to such antiquated things as books.





SECOND FLOOR PLAN





Photographs by W. P. Woodcock

NO WONDER CALIFORNIANS ARE GROWING UP TO USE BETTER ENGLISH

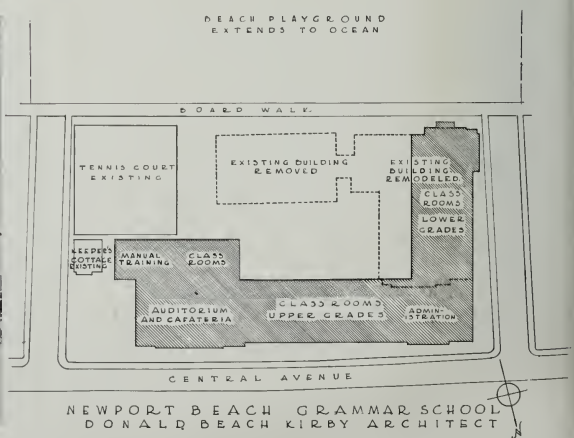
NEWPORT BEACH GRAMMAR SCHOOL — DONALD BEACH KIRBY, ARCHITECT

It has been said that California is beginning to spend more money on its school buildings than European countries spent on their cathedrals. If this is true it may be happily so for it is doubtful if revolutionists would dynamite a school building although it is a bit presumptuous to assume that this may be true.

When the architect started work on the present Newport Beach Grammar School, the former building was badly damaged by the earthquake and was being removed. The problem confronting the architect was that of salvaging as much of the old building as possible and in addition conforming to a residential neighborhood in a beach community. For harmony in the residential neighborhood, a pitched roof, dormers, shutters and other residential features were used in an effort to avoid the cubical look of most institutions. The building is of reinforced concrete exterior walls and beams through the corridors. The classroom walls are plastered but the auditorium is concrete brush coated. For fire-safety a shingle tile roof was used. Sash and shutters are blue-green.

One unique feature of the Newport Grammar School is the playground that extends to the ocean. The original building was placed near the board walk away from the main street, leaving a playground between the building and the main street. In rebuilding, the school board felt that a larger playground should be made available, and they arranged with the city council to use about two and a half acres on the beach. At this institution the teacher will not have to take her pupils to the aquarium to study marine life nor will she have to send Willie home to be washed behind the ears.





NEWPORT BEACH GRAMMAR SCHOOL
DONALD BEACH KIRBY ARCHITECT



HOTEL PLAYA DE CORTES

at Guaymas on the West Coast of Mexico
Deep Sea Fishing on Bocochibampo Bay

THE most interesting, as well as the newest, of the several rail lines which enter Mexico is the West Coast Route of the Southern Pacific. It is notable because when Mexico was dotted with revolutions the West coast was forgotten, and if it held a place in the sun merely slept in it. There were Indian trails through the rugged Sierra Madre Mountains but they were little used and soon overgrown by the luxuriant vegetation. In 1905 the Southern Pacific Company decided there must be a railroad through that section. Orders were issued, work was commenced and progressed until halted at Tepec to give the engineers additional time in which to do the apparently impossible, conquer the impregnable Barrancas. But nothing is impossible to the builders of railroads, the engineers found a feasible route and in 1927 the first Southern Pacific train ran from Nogales, Arizona, to Guadalajara, Mexico.

In the minds of potential travelers two contrasting ideas usually boil and simmer before a trip is undertaken. The spirit of adventure stirs but caution creeps. A primitive land promises adventure but may be short on comforts and the average American is convinced he can find no adventure, no romance, not even real pleasure in a journey that does not offer room and bath at the end of it.

Men who are wise enough to build railroads know these little oddities of human nature and stand by to provide in a degree the adventure if not the romance and particularly the comfort. With all this in mind the Southern Pacific Company has recently opened the Hotel Playa de Cortes, a thoroughly modern resort, on the Bay of Bocochibampo, three miles from Guaymas, world famous deep sea fishing center. Probably no place in the world offers finer fishing than the Gulf of California, and this is especially true in the region near Guaymas. The waters fairly teem with fish. For most fishing the fishing grounds can be reached from the hotel in fifteen to thirty minutes but the sword fishing grounds are distant an hour and a half. In the winter season the principal fish caught are sea bass, silver sea trout, gulf sea trout, rock bass and red snapper. In the summer season the list includes swordfish, sailfish, Spanish mackerel, rooster fish, bonita, tuna, yellowtail, albacore and rock bass.

Good fishing makes a good day for the sportsman but when the day is done the most ardent angler does not despise the creature delights. He feels no incongruity in finding a luxurious hotel, offering every comfort, awaiting his return from the chase. Playa de Cortes has been well planned and fits preeminently into its surroundings. In construction the walls are of stone, lime-plastered and whitewashed inside and out, the roof of soft-toned, handmade Guadalajara tile. The floors throughout are tiled with the exception of the ballroom, which is of native Amapa. The tile is similar to that used in the old convents and museums of Guadalajara.

(Continued on Page 48)





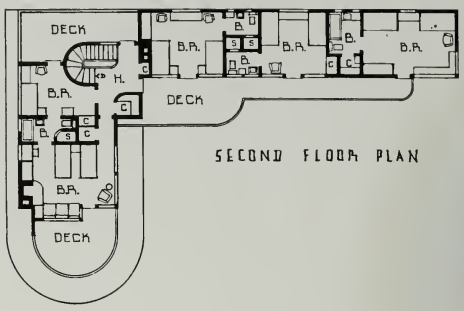


A MODERN HOUSE FOR THE DESERT

The House on the Cover

ERLE WEBSTER AND ADRIAN WILSON, ARCHITECTS

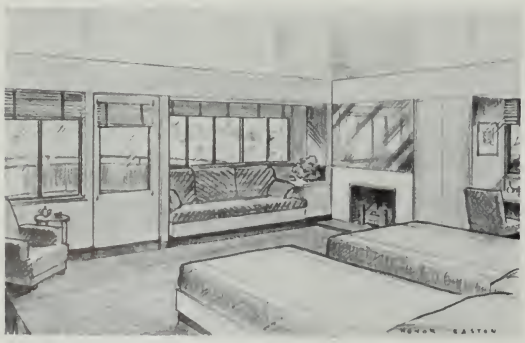
Interiors by Honor Easton



SECOND FLOOR PLAN







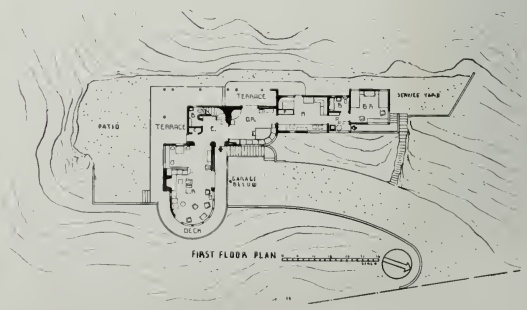
THE HOUSE illustrated on the cover is situated on a mountain side overlooking Palm Springs and commands an uninterrupted view of all the desert and mountains round about. It was designed to take the greatest possible advantage of this colorful panorama and to provide the maximum enjoyment of the desert air and sun. A study of the plan will show that every room has two or three exposures as well as an adjacent outdoor terrace or deck. The fact that the house is for seasonal use only in a mild desert climate allowed greater than usual freedom in planning and permitted such features as the open balconies to be used for circulation, instead of hallways.

A house like this for young children, their parents, house guests, and servants, means a home which is open, uncluttered, and elastic in arrangement and it also provides privacy for each group, as the plan indicates. The interior design was given first consideration in the planning and most of the furniture is designed as a part of the architecture of the room. Built-in beds and sofas are arranged to provide a maximum of open floor areas and increase the spacious effect of the rooms. The dining room is so arranged that a small group can dine with a specially designed table pulled up to the window seat, or a large party can be seated in the center by enlarging the table. The room is lighted indirectly from an inverted cove which gives a soft general illumination at the ceiling. The outdoor terrace, shaded by the house and the mountain, can be used for dining which is very delightful in the warm season.

The construction is wood frame and stucco with steel sash. The projections of the flat roofs give protection from a too intense glare of the sun on the windows and also allow continuous ventilation under the roof.

An interesting feature of the living room is the semi-circular bay in which the steel windows disappear below the sill. Large sliding doors which disappear into the walls further increase the sense of opening up to the outdoors. The living room also has indirect lighting all along the fireplace side which will give a decorative pattern of softly diffused light. The entire first floor is covered with solid colored linoleum. The entrance hall, living room, and dining room linoleum is a terra-cotta brown which harmonizes with the natural redwood and light sand-colored plaster of the walls.

On the exterior, color is used to serve two purposes; to relate the building to the deep red brown of the hillside and to avoid a glaring effect which is likely to exist in such strong sunlight.



FIRST FLOOR PLAN

BOOKS

By EDWIN TURNBLADH

Bibliotheca Politica

IN grandfather's day, before the radio, book publishers could be seen rubbing their nervous hands with what definitely resembled carefree glee when a political campaign was on the calendar. The nation's election time invariably meant that at least three or four books could be published on candidates or platform planks—not only published, but, what was more desirable, sold. Today only the most brave of the publishers will "take on" a political book—and even they won't go wading much above their knocking knees.

The radio, it seems certain, is principally responsible for the decreased output of political literature. After all, how could a man care to buy a book about a candidate when, unless he is a dial twister of rare finesse, he cannot avoid all manner of eulogy or assault, ranging in grammar from Marc Antony's praise of Caesar to the barber's opinion, and in bombastic crescendo from Dr. Townsend's sickly flute notes to Father Coughlin's boiler blasts on the international "bangkers" and the "gahverment."

I can't find any new book which can be legitimately termed a biography of Roosevelt —"campaign" or otherwise. There seems hardly a need for one. Public information on the president is adequate, especially since "The Roosevelt Omnibus" of two years ago, the photographic album which depicted the President in all the fascinating stages of human development from the time when his trousers were held up with a safety pin.

But a book is about to be published on all the Roosevelts in American history, titled, "The Roosevelt Family in America—An Imperial Saga." According to announcements, "The history of the Roosevelt family is the history of the United States. Beginning with Washington, there have been no less than twelve Presidents of the United States directly in the Roosevelt line or related to it. Biographical rather than political . . ." It makes you wonder if there may be a Roosevelt in your own family tree somewhere.

Landon, inevitably, is not yet publicly known like Roosevelt—or even like the tickled Mr. Knox, the first Vice-Presidential candidate in American history who actually seems flattered by the nomination. The possible misfortune which hangs over Landon is the abysmal obscurity which swallows up an ex-Presidential candidate. Politics have been found to be unlike love. It's much better never to have run than to have run and lost.

The only specific biography of Landon is the one by Frederick Palmer, published some months ago, "This Man Landon." Loosely thought out and flatly written, the book gives no sharp photography. The provoking generality of the entire account may be observed in this characteristic line—"The saying which Kansans have been repeating for more than three years—'There is more in Alf than I thought'—will apply to him as a chosen candidate and elected President."

Far more worth your time is William Allen White's, "What It's All About—A Reporter's Story of the Early Campaign of 1936." The Emporia editor writes with warmth and style. His book is prejudiced by a plainly sympathetic friendship with Landon, but that partiality is tempered by a broad national outlook. White's work is some of the least dull reading of all the campaign literature and will probably push Landon farther than any other one book.

Indeed, White's own contribution will be far more helpful to the Republican cause than a cheap cloth book to which he wrote the foreword. That one is "Alfred M. Landon —or Deeds, Not Deficits," by Richard B. Fowler. The job sells for fifty cents, which, of course, couldn't make much of a deficit in anyone's budget. There are camera shots of Landon from grade school days. What childhood pictures have to do with problems of state or national government is just one of America's political riddles.

But a pamphlet on Roosevelt does even better than the one on Landon—from the standpoint of economy. You can get a copy for only a quarter. It's one of a series called "Men People Talk About," and it's titled "Franklin D. Roosevelt, The Man." Erich Brandeis, whoever he is, batted out the stuff.

Senator Arthur Capper introduces "America at the Crossroads"—supposed to be the only book which gives, in his own words, Landon's ideas of government. This book will only appeal to the wealthier classes—it costs a dollar.

In "Half Way With Roosevelt," Ernest K. Lindley seems glad to meet Roosevelt more than half way. Advertised, of course, as "not a campaign document," this book, like White's, is a rare one for which the Party may be really grateful. Lindley feeds the Republican elephant some well salted peanuts, like this—". . . one of the most significant of the accomplishments of the New Deal is the liberalization of the Republican party." Edged by a keen intelligence, Lindley's opinions deserve your respect, even if you don't agree.

I rather suspect that, in reading most of the books composed by their friends, the candidates are reminded of the thought that "I can protect myself from my enemies, but Heaven save me from my friends." A book titled "Guilty" is the best example of that sort of "help" which I can recall at the moment. Sub-labeled "The Confession of Franklin D. Roosevelt, Written by a Friend," the title page quotes the pretty saying, "Faithful are the wounds of a friend." Whereupon the writer evolves a series of fanciful anecdotes referring to various Administration moves and decisions which have been subjected to adverse criticism, as the WPA. In each case the writer ends up by finding the defendant, Roosevelt, "Guilty!" of being the nation's greatest hero since Washington stood up on the Delaware rowboat—a combine of the boy on the burning deck, Colonel Roosevelt at San Juan Hill, and the little fellow at the broken dike. I am sure that the President, more than anyone else, detests the book. Seeking to be a unique and novel political eulogy, it turns out to be merely completely imbecilic and hardly on the intellectual level of a bedtime story. Sample line—"The President flung back his head with a defiant smile." I mention the book only as a rather representative example of political literature.

Another example further illustrates some of the features of this strange branch of the literary kingdom. This one suggests not especially the stupidity but the unfair methods which mark the political books, as they mark the whole campaign. "Still Hell Bent" is James P. Warburg's sequel to "Hell Bent for Election." Needless to say, it indicates that Warburg is still good and mad. Beyond that, the book, like most sequels, is much weaker than the original. Political or other argumentative sequels are particularly bad risks. The danger is that the author run low on ammunition. It's like a quarrel after the first hour or so—all the heavy cannon fodder used up, it becomes necessary to resort to pea shooters.

Warburg invites the reader's mistrust by lifting a quotation from its original context—one which, out of its environment, suggests what must be a different meaning from the one intended. The device is not new—it's always been used in political campaigns, unfortunately. Warburg asserts that Roosevelt said it would be a catastrophe if once again every farmer 'becomes a lord on his own farm, free to grow whatever and how much he likes.' Roosevelt undoubtedly meant nothing of the sort. I want to see that phrase in its original place.

Most of the campaign books, if not unfair, merely bring on a drowsy feeling which in Chapter Two slowly develops into a kind of pitiful stupor. One of the few bright thoughts I've seen was in Norman Thomas', "After the New Deal, What?" Thomas remarks that "As is usually the case in America, the Presidential campaign is not being fought pri-

(Continued on Page 44)



J. R. Armstrong, Builder

A HOUSE FOR LIVING IN THAT IS NO MACHINE

RESIDENCE OF MR. AND MRS. W. H. HALL

Sausalito, California

FREDERICK L. CONFER, ARCHITECT



Neither clergyman nor justice of the peace officiated at the wedding of this house with sunlight, protecting trees and marine view. The long, low lines are in quiet harmony with smooth water and distant horizon. The dark foliage of oak and pine forms a perfect background for the crisp, white building. One glance brings the conviction that this house is one that has been designed for the comfortable use of those who occupy it. There is not a room in the house that has not at least one pleasant outlook. Morning sun in the dining room; marine views from the living room day and night; ready access from all main rooms to court, garden and deck. Many decks are for sun bathing only; here is one that also furnishes shade.







In a suburban all-year-round residence there is nothing that can develop in a man a desire to go straight home after office hours, or even to knock off a little bit earlier, than the play of sunlight and shadow in a patio, the thought of a highball under a shady tree and the anticipation of an evening with his favorite magazine in his pet chair. All of these elements are most admirably developed in the house of Mr. and Mrs. W. H. Hall in Sausalito. Frederick L. Confer is the architect, but after a study of these views, you will have to admit that God had something to do with the trees. Dimitri Schoch, interior decorator.



Photographs by Mott Studios

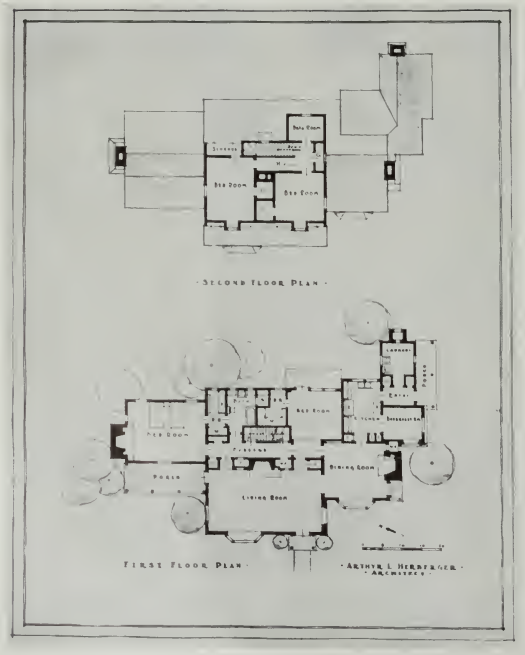
RESIDENCE OF MR. AND MRS. THOMAS F. RODGERS

North Hollywood, California

ARTHUR L. HERBERGER, ARCHITECT

DOROTHIE AMES, INTERIOR DECORATOR

Situated on an acre in the San Fernando valley is this wee house with its background of magnificent pepper and eucalyptus trees, but it is not so wee as the floor plans will reveal. The Rodgers came from the east and wished to keep the atmosphere in which they had lived —hence this Early American type of home. The chimneys, typical of those found in Williamsburg, Virginia, are built of old brick and are beautiful in texture and color. The open Dutch door leads directly into the dining room.





The comfortable wing chair before the fireplace invites pleasant memories and repose. The master bedroom is completely furnished in Early American maple. The pine paneling is painted a light putty color. The curtains are of white ruffled marquisette, every curtain in the house being the same.







Family treasures give the living room the atmosphere of a real home. This is enhanced by the large fireplace built in memory of one of childhood days. The colors of this inviting room are cream, rose, blue and a soft green. The Early American sofa is covered with flowers against a deep rose background. The chairs are upholstered in chintz of an apple blossom pattern in blue and two shades of rose. The carpet, a specially made Early American homespun, and the wallpaper of pastoral scenes complete the comfortable hominess of the Early American atmosphere. In the dining room the deep window holds the owner's collection of old bottles. The old rudder table, the Welsh dresser, give the room that mellow beauty that belongs to antiques. The drapes of an English hunting print are held by real horseshoes.

SEASONAL CHANGES IN DECORATION

By BEN DAVIS, A. I. D.

THE field of interior decoration is one of the most rapidly changing arts in this country today. Each day brings forth new materials, forms, creations and ideas, which are rapidly being incorporated into our homes. Often some of the older ideas are revived such as the use of Venetian blinds, slip covers and dining by candle light. A most important thought in decoration that has been overlooked for a good many years is that of seasonal changes in the home.

Today accent is placed upon comfort and suitability in interior decoration rather than upon the bizarre and different. Change of costume for the house is important. Extreme changes in weather demand extreme changes in interior decoration. Those who have lived in the east and middle west are accustomed to, and anticipate changes from summer to winter dress in the household. The heavy draperies of winter come down in the spring and are replaced with sheer materials or chintzes. Rugs are rolled up and stored for the summer and small rugs or grass matting are substituted for floor covering. The upholstered furniture becomes cool beneath trappings of chintz or cretonne. In the fall the light fabrics are washed and stored for another season, the heavy rugs go down once more on the floor, and the furniture assumes its natural proportions.

In the west we have grown a little careless about this matter of seasonal variations in decorating. The climate of the west is so even-tempered that we purchase our household equipment with an eye to permanency rather than thinking of the interesting possibilities to be derived from variation. Interior decoration today, be it east, middle west or on the Pacific coast, allows for many seasonal changes in decorating to meet the requirements of man's nature. The impulse and need of change are natural to everyone. Traditions of change are part of the great heritage of the past. Perhaps the nomadic existence that man led for so many centuries when of necessity he sought for his flocks the fertile pasture lands of the hillside in summer and the protected fields of the valleys in winter, inculcated this need for change. The Easter ceremony of the spring and the fall harvest festivals are survivals of old customs that existed long before the Christian era. The annual spring house cleaning, a familiar ritual in every household, is a definite carry-over from ancient religious rites. In the middle ages the lord of the manor packed his belongings in huge chests and deserting one castle for another in a more pleasing climate took up residence again in new surroundings.

Monotony, be it in food, conversation or interior decoration is to be avoided. Everything is done to tempt man's appetite and to provide frequent changes of menu. Every magazine, radio program, and cooking school offers wholesale advice on the variation of food, but little is offered in the way of change for the eyes and the esthetic sense. Day in, day out, year after year, the same furniture meets us in comparatively the same place, the same curtains and draperies hang at the windows, pictures cling to the same spot on the walls. The result is deadening and totally lacking in inspiration. The mood of man changes with the seasons and what may prove a comfortable interior in chilly November may be unpleasantly stuffy in July.

We all know of the benefit to be derived from a vacation. New scenes, new places, new people bring fresh inspiration. We also appreciate the value of old friends, old hearth fires and the relaxation found in an old chair. Combining these two major impulses into one harmonious whole we find that what is really needed is old friends in new dress.

There has been of late a consistent effort made on the part of the retail stores and shops to stimulate a demand for slip-covers and various so called "Summer Draperies". It has been a step in the right direction but it does not go far enough. No bit of chintz at the window or Belgian linen on the sofa will completely fulfill the need of seasonal change. It must go deeper than that. The plan and the furnishings of the room must be given consideration. In summer there is need for cool spaciousness. In winter the need is for comfort, relaxation and warmth. In winter when entertaining is more frequent and formal, and is done indoors, there is always need for greater seating capacity and a furniture arrangement that will provide convenient groups



The San Francisco Apartment of Robert W. Schurman

From the values of blue found in the old Chinese rug, the decorations of the living room take their color theme, picking up the blue tones in the background of the chintz hangings, in the satin stripe material of the sofa and the blue-mirrored glass lamp bases. Shades of soft white found in the rug are used as wall color, as well as in the white crackled lacquer tables and the silk of the lamp shades.

for conversation. The evenings are long and there is more leisure and time for reading. Better lighting is a requirement that has to be met and this additional light often brings into view shabby furniture and rugs that were forgotten in summer.

In winter, the furniture which has sought the coolest place in the house during the summer, moves toward the fireplace as a center of interest. The floor plan becomes more compact and the seating plan must be so arranged that small and large groups may be accommodated around the fireplace. Sunday suppers are usually served there and the after-theater and opera guests congregate at the hearth. Unless cleverness and ingenuity are exercised the living room may easily become one-sided in its arrangement.

To some of us it may seem an item of extravagance to have two sets of rugs for the year. Yet a little consideration will make it apparent that two floor treatments are really items of economy. Dust and sand act as so many knives cutting into the fiber of the rug. Today when the market affords so many good-looking light-weight floor coverings suitable for the summer season it is not the part of wisdom to be without a change of floor covering. In the fall when the heavier rugs go down they provide a warm texture under foot and a sense of cheerfulness.

A great deal can be done to change the appearance of a room by the use of pictures. If you own pictures that you treasure the year-round, look to the light in which they hang in summer and in winter. A picture that hangs on a wall to good advantage in summer may be only a smudge in the dark in the winter. Prints and water colors with their wide light-toned mats assist in the illusion of coolness in summer. Walls may well remain cool unbroken surfaces in summer but in winter effects can be created by the introduction of pictures. Too often we allow our pictures to become museum items, hanging familiarly from the same spot forever. Often a picture is enhanced by a change of position and more frequently if put carefully away for the season it takes on new value when hung again.



Photographs by Truman Bailey

Demonstrating that the adage "Something old and something new" is as good for decorating as for the costume of the bride, a pair of old Chinese red lacquer chests with time softened gold decorations stand at either corner of the living room. A pair of Kakemonos, framed in blue mirror glass hang over the chests, and their light wood tones are repeated in the base of the chests, the silk mattings around the paintings and the bleached woods of the furniture.

Japan with her cult of ceremony in the home has made a fine art of change in interior decoration. The Japanese invariably plan a storehouse where the possessions of the family are kept. Here are the Kakemonos, bronzes and porcelains. As the seasons and occasions change certain items are brought forth to be placed in the "Tokonoma" or niche, the only place which is decorated in the Japanese household. On the wall hangs a Kakemono, selected for its appropriateness rather than the name of its artist. The dominate outlines in the Kakemono are repeated in the container and flower arrangement which reflect the spirit of the occasion. Subtly, in summer we find the flower arrangement emphasizes the water area in the container, giving the impression of a cool mountain pool. Instead of an extravagant display of many treasures the Japanese place emphasis upon quality and variety. It is a splendid custom and one that we could adapt to our present day decoration.

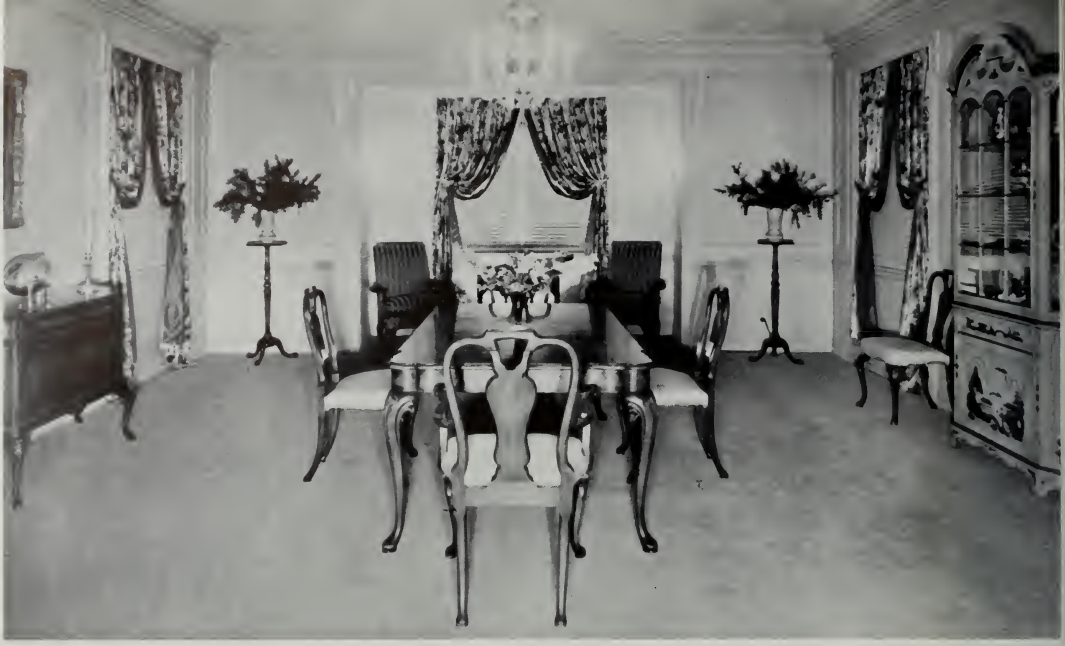
Everyone makes a sincere attempt to change from their life of the summer to that of their winter. Even though climatic conditions do not necessarily force this change our human system requires it. Clothes, meals, amusements and even habits take on a different form with the new season and it is only logical to consider a revitalization of our surroundings.

S. & G. Gump Company

Interior Decorators

An ancestral portrait is the inspiration for the color of the library. The mellow old bronze tone of the background of the painting is repeated in the wall color. The ceiling is of the same dull red as the dignified gentleman's coat and this old red is repeated in the moire cover of the sofa and the leather which covers the lamp pedestals. The blue insignia of rank in the portrait contributes the color for the rug and the old ivory tones are reflected in the cover of the chair and the parchment lamp shades.





In this dining room the decorator has striven to recapture the calm beauty of color and line of the Queen Anne period. Grey walls and soft green carpet serve as a background for the walnut furniture and chintz draperies of yellow and fuchsia. A Chinese lacquer cabinet of yellow holds pieces of old Stratfordshire and luster and all the colors of the room are reflected in the antique silver that graces the sideboard and serving tables. Josephine Hart Ryan of Harriet Shellenberger, decorator.

EXHIBITION OF INTERIORS

Selections of Six California Decorators

GROSFELD HOUSE, LOS ANGELES



In this charming and informal Eighteenth Century French boudoir of Louis XV inspiration is found a warmth and comfort which is derived first from the excellent arrangement of furniture and second from the exquisite color scheme of French beige, coral and Copenhagen blue. Harry Somerville, decorator.

Blue-green with accents of warm yellow has been used as a background for the beautiful rose mahogany furniture of the Regency. To add interest and contrast a piece or two of Louis XVI furniture has been added. Ruth Wright of Miriam Van Court, decorator.





A period room with a Twentieth Century mood. Above the mantel of carved birch is an Oriental painting of flame and chartreuse against a background of silverleaf, the keynote to the color scheme of the room. The painting is framed by two mirror panels against which hang the lighting fixtures. The fireside chairs are in beige and brown striped damask, trimmed with greyed chartreuse leather. The coffee table has a leather top to match. A davenport is in quilted brown velveteen with cushions in ombred moire. The lamp and accessories pick up the colors in the painting. Frazee & Torrey, decorators.



In this living room the decorator has demonstrated the feasibility of combining modern and period furniture. New interest and character have been given to the traditional forms through the adaptation of a contemporary treatment in color and texture. In line with the modern philosophy of form, pattern was excluded from all fabrics to give emphasis to the interest of the reflecting compositions in the wide mirror mantel, and the beauty of line in the individual pieces of furniture. The color scheme was held to a jonquil yellow, soft sea green, crisp silver gray, and a few accents in coral pink and deep blue. Mary MacMillan, decorator.



An informal contemporary adaptation of the gracious formality of Eighteenth Century England which embodies, with furniture and mantel, a skillful inter-relation of pieces from the schools of Chippendale, Sheraton, Queen Anne, and Adam, and presents a warm sparkling color complement of salmon-rust, tete-de-negre, ciel blue, with accents of white and cream. A spacious arrangement is noteworthy in the convenient placement of furniture, and the added luxury of fine books makes it possible to combine many features in a single, complete, and thoroughly livable room. Carroll Sagar of George C. Sagar & Sons, decorator.

Photographs by Stuart O'Brien



A DELIGHTFUL ROOM IN HONOLULU

Jonney Gomez, one of Honolulu's celebrated beach boys, who frequently acts as chauffeur and guide for prominent tourists has recently completed this bachelor studio room. Dorothy True Bell, A.I.D., is responsible for the decorative scheme and May Fraser, Honolulu artist, did the mural decoration with Gomez himself as the model for the diving figures. The room has white painted walls with a blue floor and a blue-starred ceiling. The white furniture which is very effective is all hand-made. The cushions are blue and white, the bed covering a swimming towel decorated with red ropes and flags. A large door opens to a garden with fragrant tropical foliage.





NEW WALLPAPERS

Advance Selections From C. W. Stockwell Co., Inc.

Above are three of the newest patterns designed by Thibaut, "Patrician", "Victoria Regina" and "Allegretto." Below is a light and youthful paper called "Clematis" by Katzenbach & Warren.



Below is "Jumbo", a lively array of circus folk prancing along in a gay parade, a paper to delight any child. By Katzenbach & Warren.



In the center is a design of the Imperial Paper Company, soft flowers and leaves called "Thimbleberry", and below is "Sunburst", an Oriental creation by Katzenbach & Warren.



Any of these wallpapers will heighten the charm of a room and are available in a variety of colors to complement or contrast with different color schemes.





In this bathroom cabinets are arranged at both sides of the lavatory and the shower is installed over the recessed square tub. Tile in ivory and Persian brown covers the floor and is carried up to the ceiling over the tub and up to a height of about 4' around the rest of the room. Photograph courtesy of Pomona Tile Manufacturing Company.

Here is a less expensive bathroom with recessed tub and a convenient arrangement of shelves and drawers. The floor is covered with linoleum and a colorful pattern of washable and waterproof wallpaper and structural glass tile covers the wall. The lighting fixture is conveniently placed over the lavatory and there is installed one of the popular head-to-heels electric air heaters. Photograph courtesy of Thermador Electrical Manufacturing Company.



BATHROOMS

Number 7 of the

THE SMALL HOUSE SERIES

IT is surprising to find how few people realize that the cost of the bathroom is one of the most important factors in the cost of the small house. The bathroom can also be an important factor in the large house, as was demonstrated to one architect who found, when he had done all that his client wanted, that the cost of the bathroom was $17,000. Since this article is for the small house the discussion will be confined to appropriate sizes and fixtures.

It is possible to build a bathroom that will function with the three elements of tub, lavatory, and closet in a room that is as small as 5' x 5' 6", but such a bathroom is not recommended for anything but apartment house use, and bachelor apartments at that.

Since, in these small house problems cost becomes the primary consideration, the method of arranging and the type of fixtures are the first to be decided upon. The cheapest tub is the recess type, one in which the ends and one side are in contact with the walls. It is also important to consider the arrangement of these fixtures in order that the length of the soil pipe may be the least possible. This means the outlets of all three fixtures should be against the same wall.

It goes without saying that enamel fixtures are less expensive than china, but there is no question about the superiority of vitreous china fixtures. As to types, they are too numerous to be considered in a brief article but all large manufacturers of plumbing fixtures can give proper recommendations as to the type to be used.

Many small house owners neglect to specify the numerous gadgets that are really quite essential in a bathroom. If a shower stall is to be built, the curtain bar should not be lower than 6' 6". The soap dish should be of the draining type and should by all means be equipped with a grab bar. Where possible the towel bar should not be over the tub. Where this is neglected the towels frequently fall into the tub. There should be the draining type of soap dish and preferably verticle grab bars on the side of the tub. There should be a porcelain hook 6' above the floor over the closet and the paper holder should not be neglected. The modern chromium plating is a distinct advantage over the nickel plating as it is easily cleaned. If a small medicine cabinet, preferably of steel, is set into the wall, it should be over the lavatory at a height not less than 4' 2" above the floor. If a glass shelf is used it should be at least 7" below the cabinet so that opening the door of the cabinet will not sweep glasses and other objects off the shelf. A complete small bathroom also includes soap dishes, tumbler rack and tooth brush rack set into the wall over the lavatory bowl and a small towel bar about 32" above the floor

(Continued on Page 41)

In a more elaborate bathroom, Hermosa 6" wall and floor tile gives a striking color pattern. In this room is a separate shower stall and the tub is also completely glass enclosed. Photograph courtesy of Gladding McBean & Company.





BOULDER DAM

First Electrical Power Will Be Released the Night of October 9

ARCHITECTS and others interested in new building construction are as much concerned over developments to follow the turning on of Boulder Dam power as are manufacturers and business men generally. Every field of human endeavor will be affected.

Prospects are that a record for speed in industrial, commercial and agricultural expansion, the greatest in history for a given period, will be established in Los Angeles and communities nearby.

The first bolt of electricity from the world's largest plant will be given visual reception at the Los Angeles Civic Center the night of October 9, when an impressive Boulder Power Inaugural ceremony will be held. An Electrical Age Exposition, opening in the Pan-Pacific auditorium October 10 and continuing for ten days, will be another event designed to give added force to the statement that "California's Electrical age has just begun," a slogan coined for the occasion.

The initial flash of electrical energy, sizzling over mountains and desert, a distance of 266 miles, through the heaviest transmission line ever built, will signalize the birth of a new era of development for the entire Pacific-Southwest.

Basic industries, such as electro-chemical and electro-metallurgical plants, will find the prospects appealing. Exceptional opportunities for important industrial operations are found in low rates for electricity and the fact that Los Angeles has a wide market, easily accessible, and a shipping port for world trade.

Boulder Dam, which will create the world's largest artificial lake, makes possible the construction of a power plant with a greater capacity than Muscle Shoals and the American Niagara plants combined. The above photograph shows a tremendous force of water issuing from the Arizona canyon outlet works, through huge needle valves, seven feet in diameter. After October 9, the energy created by water being released from the 90-mile lake back of the dam, will be harnessed by 115,000 horsepower, generating units to provide power.

One needs only to glance back over the years to form a conception of what the Pacific-Southwest may expect in the way of expansion and development as a result of the establishment of this vast reservoir of power.

The municipal distribution of electricity began in Los Angeles in the year 1916, when the value of locally-manufactured products was $167,000,000. Ten years later the annual volume of manufacturing had reached a total of $1,250,000,000.

Low-priced power in greater quantities than had been available had a great deal to do with this production increase.

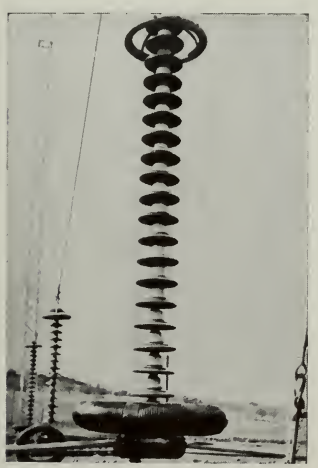
With the anticipated influx of new population, in large volume, to occupy the employment, business and commercial field created by industrial expansion, a marked increase in home building, and in other lines of construction, may be predicted.

All this means greater activity for the architect, contractor and interior decorator, and for those who sell equipment and furnishings for store, office and home.

Low-priced power makes possible the financing of reliable water storage facilities, thereby affording a degree of security for agriculture it never could have enjoyed while dependent upon seasonable rainfall.

Thus the territory tributary to Los Angeles will welcome increased prosperity, which in turn will reflect distinct benefits to the metropolitan area.

Twenty-four huge insulators, such as shown in this photograph, hang in a string eleven feet long from every arm of the transmission line towers between Boulder Dam and Los Angeles. Ninety freight cars were required to transport the 253,000 insulators needed.





Architectural planning calls for more than beauty of line and detail. It also includes consideration of the living comfort of the client.

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FOLIAGE PLANTS FOR THE PATIO OR HOUSE

By ROY F. WILCOX

Bowls with specimen plants add a cheerful note to every room. Below, Sansevieria laurentii and Philodendron cordatum are combined in a charming and effective wall bracket.

FROM the large estate to the small cottage, the vogue for foliage plants in the patio and home has been plainly in evidence during the summer months. The advents of fall and winter but double their value for home decoration.

A few years ago we found potted plants only in the homes of those who lived in cold climates, or those who were especially prepared for caring for them. Today almost every home boasts of one or more beautiful foliage plants in tubs and pots. Potted plants are our harbingers of spring in mid-winter and summer's last reflection in the fall.

Since foliage plants are both tender and hardy, one may grow them in pots in the house, in tubs for the porch and patio, or in the open ground, according to type and variety. But one thing must be remembered—they should be in harmony with the place in which they are grown. Not every foliage plant will grow in a tub, nor will all of them be adapted to growing in the patio garden. There are many new and beautiful varieties on the market this year; so that one may select from a vast array and thus obtain just the right plant for each location.

As the visitor often enters your home through the patio gate, let us first consider the plants to be found there. No portion of the garden or house is quite as intimate as the "outdoor living room." It is a center of attraction for the entire family and is probably enjoyed more than the living room indoors.

One does not plant promiscuously in the patio garden. Only such specimens as are of special merit are acceptable and pleasing here. Lovely foliaged plants that will present a good appearance at all seasons of the year should be given preference over any which become untidy with the passing of a season.

Tub plants are particularly adapted to patio gardens and should be a part of all California homes; for one is not complete without the other.

Perhaps best beloved of all tub plants for this purpose are the Philodendrons. Nor does their adaptability cease in the patio, for we find them equally at home in the hall, conservatory, or other portions of the house. Philodendron cordatum is the variety grown as totem poles which are in vogue at the present time. Plants of this type are much in demand for decorative uses as they have considerable height with very little spread, thus being particularly effective with the simplicity of both modern architecture and decoration. Pothos aureus Wilcoxi is another variety grown as a totem pole plant of great value, differing from the former by its most unusual colored foliage of golden tint.

Another Philodendron much used as a climber and entirely different to the varieties already mentioned is Philodendron pertusum. It is particularly hardy and can be planted in the open garden in sheltered locations as well as in tubs for patios and porches.

The Bay trees (Laurus nobilis) are now being grown in California and are superior in quality to those grown in Belgium. They are grown as pyramids and standards, and are among the finest of all decorative plants for use out-of-doors. They are particularly good for entrances or other conspicuous places.



All those who have discovered the exotic Bird of Paradise (Strelitzia reginea) have adopted it as their own particular pet. The open blossoms never fail to attract attention in the patio. It may be grown in pots or in the ground just inside the garden wall.

Trellises and standards are always appropriate in the patio, providing the plants grown thereon are suitable. One of the loveliest of white flowering plants for trellis work is Stephanotis floribunda, while the hardy variegated ivy still retains full sway. The latter are very ornamental when grown on strong, electrically welded wire frames. When grown in pyramid shape on such frames they present an attractive appearance at all times and are easily moved from place to place.

Nor should the owner of a California home forget our many and lovely Kentia palms. For many years they have been grown throughout America as "the best foliage plants that will successfully withstand for long periods of time the variable temperatures, dust and gas of the ordinary living room."

Just now the Kentia palm really has no rival. However, the Rubber plant is always practical and attractive. It is usually grown as a single stem specimen, and in this shape is very good for formal effects, but equally decorative plants can be had by growing them in branching forms. The leaves are anywhere from three to twelve inches long, with the upper side very glossy and dark green. Ficus pandurata is the variety now in vogue, though Ficus elastica and Ficus palmeri will continue to hold their own.

Potted plants are always effective about the patio, on porches or in the house. Especially good for these purposes are the Dracaenas. Entirely new and delightful are the red foliaged variety, known as Dracaena andre. In fact, these lovely plants will be especially introduced on the market for this year. Quite opposite in coloring is the dainty green and white striped foliage of Dracaena warnecki, or the green and yellow variegated Dracaena massangeana. All of these plants in small size



Ficus elastica rubra used as an accent for the doorway. From the Dutch doors trail Pothos aureus Wilcoxi.

are used to great advantage for made up work in bowls, the larger ones being best suited to single growth.

Another late introduction which will wend its way into the hearts of the people of California is the Oteheite Orange. Indeed, it is a true orange but in dwarf form, making itself adaptable to border planting or pot culture. As time goes on, like the palm, they will be used more extensively.

For several years home-owners have been growing Aspidistras as house plants throughout America. Their tenacity of life is wonderful, for they do not seem to mind dust and dry air, or the spasmodic watering and insufficient light which seems to be the common lot of most house plants.

An almost equally tough plant is the Sansevieria. This is best grown to advantage in a bowl of "mixed" plants, where the foliage may present color and height to the whole. For the living room or for interior decoration, they solve the problem of flowers in the home when cut flowers are scarce. Laurentii and Zeylanica are the best for this purpose.

One of the most interesting plants for indoor decoration is the Croton. Even non-flower lovers are attracted by the curious colorings and distinct markings to be found in the foliage. The older leaves are a delightful shade of red, while above these rise the new growth in yellow and green. They may be found growing in pots by themselves, or in pans and glazed bowls in combination with other specimens. This manner of growing indoor plants has become quite popular; while the colorful combinations and new pottery make unusual gifts for all seasons of the year.

Of all ferns grown by home-owners, the Bird's Nest Fern (Asplenium nidus avis) has proven most popular. The beautiful pale green fronds have won their way into the hearts of the people, thus we find them wherever good foliage plants are grown. They also combine well with other plants for use in bowls and pots.

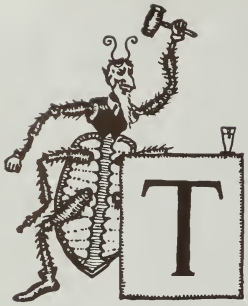
While there are many other foliage plants suited to patio gardens and interior decoration, we say but one more thing in regard to the afore-mentioned.

Pothos aureus Wilcoxi (Golden Ceylon Creeper). It is not only new but is one of the most charming and beautiful vines for indoor use. We find it equally at home when planted in wall pockets in the patio, or hanging from window boxes. Many prefer to grow them in hanging baskets for porch decorations. They are also grown in totem pole style, with Anthericum planted in the pot about the base. The foliage is variegated and presents a graceful appearance at all times.

Practically all tub or pot plants require lots of water. In southern California frequent waterings are necessary to induce and maintain good growth. Keep the soil moist at all times by putting the entire pot or tub into a bucket of water for one-half hour each week, besides regular waterings. Lack of water will cause your plants to fade away as well as too much water. Experience is the best guide, as the quantity of water to be given varies with the different plants. Never allow water to remain in a receptacle placed under the potted plant. When the water has drained through the soil, remove the surplus from the dish. Check the need of water daily.



Philodendron cordatum grown on a totem pole is closely allied to modern architecture and decorations.



REVOLT IN THE GARDEN

By EDWIN TURNBLADH



Illustrated by Lyman Young

OUR BOOK EDITOR GOES BUGGY

THINGS were coming to a pretty pass in Mr. Whistleberry's garden. The horticultural display was beautiful enough, to be sure. All the gentlemen's friends were loquacious in praise of it. But for the worms and bugs who viewed the foliage more practically than esthetically, life was becoming more and more difficult, not to say dangerous. Gus, the gardener, was altogether too vigilant—with all sorts of powders and liquids for exterminating the "pests," as he presumed to call them. Total annihilation faced the animal kingdom in the garden. The casualties were tremendous and were mounting every day.

Finally a conference was decided upon—to determine some method of resistance. A few sympathetic relatives from the neighbor's vegetable garden attended—mostly potato bugs The meeting was held at midnight in the shelter of a gigantic begonia housed in a large pot. A beetle, locally noted for executive ability, was elected chairman.

The meeting was hardly called to order when a wrought-up little chinch bug jumped to his feet. "Dammit," he said, flying off his handle in a high-pitched voice, "I'd like to know who God grows all these flowers for! Whistleberry can't eat 'em—and I can. Let him eat meat and potatoes!"

At this point a potato bug from next door saw his interests brought into question. He stood up and turned full upon the chinch bug. But there was an air of sweet reasonableness about the mild mannered potato bug which contrasted with the vehement temper of the chinch bug. "My dear Mr. Chinch Bug," he began, quietly, "Even if Mr. Whistleberry did eat chrysanthemums there's enough of them in the world for both of you. I figure that way about potatoes. Besides, our landlord never bothers we potato bugs."

"Oh, come, come," the chairman interjected. "We're getting away from the business of the meeting. Shouldn't we begin to appoint some committees?"

"The devil with committees," muttered the chinch bug, still hot under the collar. He sat and looked sullen about the whole matter.

An ant asked to speak, and, granted permission, surveyed the meeting with an air of importance and serious concern. "Gentlemen, I ask you," he pleaded, "what are the rewards of industry? I am a self-made man and, if you will pardon me, proud of it. Long ago I stored away enough in that hill over there" (he pointed with a leg toward a nearby pile of dirt), "to last me and my family's children's children for centuries to come. Yet I'm still storing away more. Why? Because I believe in a life of constant industry—"

"Oh, shut up!" shouted the chinch bug, coming out of the sullen mood he'd gotten into. "You've always been trying to hog



everything. You've put over some pretty shady deals in this community. You've got more than anyone could ever use—and still you want more. I hope Gus digs up your hill in the morning. With one shovel scoop he can ruin all your hard work—and I hope he does."

"Yes, you ants, you bore me with your virtue!" snapped the termite delegate.

"Well," countered the ant, "we may be bores, but at least we don't try to make a living at it."

"Order, order!" cried the chairman. "How about the committees?"

"I move that we appoint a munitions committee," grumbled a caterpillar with a badly swollen eye. "Gus threw some powder in my face, and I'm all for throwing some powder in Gus' face."

"A munitions committee—good," replied the chairman, pleased that the meeting was at last getting down to business.

An elderly, rheumatic leaf-hopper asked for the floor. "It's all very well to talk about munitions," he argued, "but how can we make them? I've lived a long time, gentlemen, and I've been through a number of troubles like this—although I must admit the enemy is now devising more terrible weapons against us. There's nothing we can do but move to some other garden. We can't fight back. I know from experience—and experience, my youthful colleagues, is the best teacher."

"Yes, indeed," nodded the chairman. "We'll select a committee to choose another location."

"The devil with committees and the devil with moving!" swore the chinch bug. "I'm staying here and fighting!"

"Me, too," added a grasshopper, and he spat with belligerent defiance.

"The fight begins tonight," continued the chinch bug. "I'll raid the rooms where Gus and Smith sleep. Who'll join me?" He looked around hopefully for a quick rally of supporters. But none came, not even the grasshopper.

Someone suggested that everybody move into the neighbor's vegetable garden for the time being. But at this the potato bug protested. "There's hardly enough for me and my people—let alone the whole flock of you. Potatoes were made just for potato bugs, anyway." And he left the meeting, followed by the other potato bugs.

The chinch bug was in a fury of indignation. "All right, I'll fight alone!" he yelled. and he set out for Gus' bedroom.

With the irate chinch bug gone, the meeting proceeded in a more orderly fashion. The advice of the elderly leaf-hopper prevailed, and the members decided to move in search of another garden where they could have more peace of mind. The animal kingdom of Whistleberry's garden packed up and left in the

(Continued on Page 44)





CASCADE CHRYSANTHEMUMS

A New Introduction

By ROMA COOLIDGE MULVIHILL



SHOWN last year for the first time on the Pacific Coast, the graceful Japanese "cascade" chrysanthemums have become extremely popular. So different in character are they from the conventional chrysanthemum that one might think them an entirely different plant; yet the leaf is similar and the flowers are the miniature chrysanthemum types. The different varieties cover the whole range of chrysanthemum colors. It is in character and effect that they are so different. The essential feeling of the conventional chrysanthemum is of erect stiffness, while the "cascade" is all flowing line. The broad mass of stems and foliage seems to pour out over the edge of the flowerpot, which is hung up or set on a high shelf, spilling down four or five feet and quite smothered in the thick-set flowers, so that it appears a single trailing banner of color.

The four or five feet mentioned represents the length of the smallest ones, small enough that they may be allowed to trail down from the mantel of an ordinary-sized living room. The average length is closer to six to seven feet and the large ones will be eight feet in length and more than three feet broad.

Interesting and most fortunate is the fact that the "cascades" will bloom longer if the plants are put into a shaded position after they have come into flower; for this reason they last phenomenally well (four to five weeks of full bloom) indoors where they offer unusual possibilities for interior floral decoration.

Hung from the trees in a patio or outdoor living room they are startlingly beautiful, the long trailing mass of bloom seeming to cloak the tree's trunk with color. In evening when the outlines are indistinct and all that one sees is the tall panel of color, stirring slightly with the faintest breeze, they seem very much alive, like tall, draped theater ghosts; though they convey a much more friendly feeling than is usual with such ghosts; perhaps the incarnation of the spirit of the trees.

The effect can be very striking when they are set on a patio wall and allowed to cascade over the inside. The yellows, and bronze-yellows show off wonderfully against tan or pale yellow stucco, or the pink and rose shades with a white wall—there is an infinite number of contrasts possible in the combination of "cascade", wall and flower border or awnings. In Japan, the customary placing of them is upon a high carven stand, selecting some particularly fine container, and allowing the "cascade" to trail down in solitary splendor.

Last year Coolidge Rare Plant Gardens of Pasadena exhibited a few hundred for the first time, but so great was the interest shown that, this year, they will have a real show devoted to them with a thousand or so "cascades" on display from the end of the first week in October well into November.

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THE AMATEUR BOTANIST



A garden of wild flowers on the W. K. Kellogg ranch near Pomona.

THE unusual experience of receiving congratulatory letters on the discussion of individual plants in the Septemher issue has finally developed under my ossified brain pan the realization that garden lovers really want this sort of thing, so here are a few more of the winter flowering shrubs.

Last month's column was devoted exclusively to Genistas. Here are some scattered varieties of different plants. The Cassias have not received the attention they should.

Cassia artemisioides

This Cassia is a shrub that attains four feet or a trifle more, has gray foliage, more or less regular in form and is in yellow bloom almost throughout the year. For some strange reason the nurserymen do not stock this heavily. Perhaps because the plant needs less water than most others. If you have a dry and sunny place this Cassia may fit in perfectly.



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Cassia tomentosa
The tomentosa is a rank grower attaining a height of eight feet. Its yellow blossoms, as with all the Cassias, develop seed pods but the tomentosa hurls its seeds in every direction and most of them germinate.

Cassia naerobiensis
The naerobiensis has a panicle blossom that is beautiful when the plant is in good health and well groomed. It attains a height of six to eight feet with an equal spread. The seed pods should be removed to prevent the shrub from becoming unsightly. A heavy frost is apt to kill it.

C. stenophylla and C. florabunda
These two Cassias have much the same appearance and habit of tomentosa with slight variation in foliage, and they will thrive in most parts of California.

Jasmine revoatium
Here is a plant that is almost the answer to the garden lover's prayer for it has green foliage and a profusion of blossoms, thriving in almost any location. It actually will grow on a dry hillside and also in a heavy boggy land.

Jasmine primulinum
This is the variety that has the sulphur yellow blossoms, beautiful although odorless. What most people do not realize about this variety is its great adaptability. It can be used as a ground cover, a formal bush, if pruned, and as a trellis plant. It is hardy in almost any location.

Grevillea Thielomanniana
The dark green, more or less globular, bush with the red spider like flower is this shrub with the long winded name. I wish I knew a common name for it. It is an old standby in California gardens but of late has been overlooked. It has the two advantages of being amenable to trimming into hedge or standard forms and to its ability to resist drought. Its use should be revived where red blossoms are desired and there are many people who like any color so long as it is red.

Linium flavum
Yellow flax, as it is called, thrives best in the warmer localities and rewards care with an abundance of yellow bloom through the winter. It is easily propagated from root suckers and, if given favorable conditions, will grow to four feet.

Bignonia venusta
Not much has been mentioned in this column of the climbing vines of which Bignonia venusta is perhaps the most showy specimen. The vine is deciduous, but this feature which some people think is objectionable is offset by the sheets of bright orange tubular blossoms that appear during its dormant or semi-dormant season. In addition it is a true climber and will climb up the side of your house without the aid of wires.

BATHROOMS FOR THE SMALL HOUSE

(Continued from Page 34)

at the side. If a single shaving light is used it is best over the cabinet mirror. If two lights are used it is best to place them alongside.

Medicine cabinets are usually too small to contain the accumulation of powders, tooth pastes and toilet waters that eventually find their way into the bathroom. Where there is room it is very convenient to build a shelf 5″ wide from both sides of the medicine cabinet to the end walls. It is better to build two if possible.

From the 5′ 6″ x 7′ 6″ bathroom to the 12′ x 18′ bathroom there is a wide range of possibilities, qualities and arrangements. A house that has a large bathroom always has tile floors and tile dado to a height of not less than 4′ 6″, but in the very small house these costs cannot be carried. In such cases linoleum floors with cove base and walls with three to five coats of enamel are by no means unattractive. The cove base is important in any bathroom.

There has been a heavy run in recent months on colored fixtures in the bathroom and colored walls and it is to be feared that architects are carrying this to extremes, as nothing is cleaner in appearance than oyster white or pale ivory in a room that is primarily designed for the purpose of keeping clean. Cork tile floors are also coming in.

Where possible the construction of linen cabinets of metal running flush from the floor to ceiling gives a clean, sanitary appearance, as does the cabinet type lavatory with the doors reaching to the floor.

There usually is considerable dispute over the type of lavatory bowls—whether they should be bracket type, pedestal type, or bracket and two leg type. In a small bathroom a well designed bracket type looks very well indeed. In all cases the lavatory bowl should have a splash wall integral with it.

Many types of modern arrangements, lights, mirrors, etc., are now being adopted. One of the most modern designs is the recessed tub backed with glass brick, giving plenty of light but no visibility from the outside. Lighting fixtures and glass shelves are being introduced into the corners where they occupy less usable space. Chromium nickel or stainless steel trim for the framing of mirrors, shelves and as a molding 6′ 6″ above the floor is becoming very popular.

As to floor plans there is no question that recessed fixtures in the bathroom give a better appearance, but again it is a matter of cost.

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NEW PRODUCTS AND PRACTICES

Copies of booklets or descriptive literature describing the products mentioned on these pages can be secured by sending a request to CALIFORNIA ARTS & ARCHITECTURE. *Please give index number as well as name of manufacturer or product.*

123. A New Type of Preservative

After months of laboratory research, the Western Pine Association, of Portland, Oregon, reports a new, effective type of preservative, known as Permatol—for sash, doors, frames and other exterior millwork. Outstanding characteristics of Permatol are its high toxic values, oil soluble qualities, and a high degree of permanence after application.

Permatol is said to exert no effect on the color, finish, size, shape or paintability of the wood. Treating can be done on completely assembled products. The preservative is declared to be inexpensive, easy to handle and simple to apply on all woods commonly used for millwork.

A descriptive booklet titled: "Permatol, A Preservative for Exterior Millwork," will be sent on request.

124. Washable Wallpaper

Gone are the days when children's peanut butter fingerprints need remain forever on your beautiful wallpaper as tenderly sentimental souvenirs, or when assorted inkspots on the wall must permanently mark a minor encounter with an impolite fountain pen.

An entirely washable wall covering is now offered by C. W. Stockwell Co., Ltd., 3262 Wilshire Boulevard, Los Angeles—styled by Richard E. Thibaut, Inc., a long conceded authority in wallpaper design.

Other truly washable wall coverings come out with a shiny face after a bath. And if made to look like real wallpaper they no longer remained washable.

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125. Structural Steel Specifications

A new Standard Specification for the design, fabrication and erection of structural steel for buildings has just been issued by the American Institute of Steel Construction, 200 Madison Avenue, New York City.

Among the important changes in the Standard Specification are allowable unit stresses which accord in general with a basic stress of 20,000 instead of 18,000 pounds per square inch in tension.

With a view to conservatism, the first Specification of the American Institute of Steel Construction issued in 1925 prescribed a basic unit stress of 18,000 pounds. At that time the minimum yield point of standard structural steel was 30,000 pounds per square inch. Since that time several changes have occurred that affect the situation:

1. The minimum yield point of the present day standard structural steel has been raised to 33,000 pounds per square inch, with an increase in the ultimate strength from 55,000/65,000 pounds to 60,000/72,000 pounds.

2. The principal foreign countries of the world have increased the allowable basic unit stress permitted for comparable steel to approximately 20,000 pounds.

3. Knowledge has been highly developed and current practice has been standardized in the structural steel industry, with a consequent increase in the dependability of structural steel to meet given conditions of use.

Sections rewritten relate to bearing pressure on rivets, design of plate girders, and web crippling of beams.

126. Certificated Insulation

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ART AND POLITICS ARE NOT CONGENIAL BEDFELLOWS

(Continued from Page 7)

the Moscow theaters. The Union of Soviet composers rearranged its program for the coming year to eliminate his operas and ballets. The Bolshoie Theater canceled plans to present his opera, 'Lady Macbeth of Mtensk'—only recently a great triumph—and two other Moscow theaters stopped rehearsals on his recent ballet, 'Limpid Storm.'

"Perhaps all this indicates that the Soviet authorities are to be congratulated upon recognizing the claims of the old classical style in the arts. But it certainly does not indicate any tendency to recognize the right and the duty of the artist to explore in his own way and from his own point of view the artistic possibilities of the world in which he finds himself. Neither does it indicate any disposition to permit him to appeal to the suffrage of his audience. On the contrary it reaffirms the conception of him as one whose function is to follow a party line which is artistic as well as political."

Fortunately there is not yet any political throttling of art in America. It would be indeed ironical should artists some time invite a clamp upon themselves by encouraging the Soviet conception of which Krutch speaks. By clamoring for freedom to be both a political philosopher and an artist, he is apt to end by curbing all freedom to be either.

The best artists, anyhow, are not, in the nature of things, politically authentic. Politics are not their sphere. By dipping into debates upon political systems they merely jeopardize an individuality and freedom upon which they thrive. Both the artist and the public which enjoys art suffer from the political element.

If an artist does paint a picture presenting a political prejudice, the public ought not be inevitably compelled to witness it repeatedly on the walls of a public building. We can avoid other species of propaganda, spoken and written, if we desire to do so. We have the same right with respect to art.

BOOKS

(Continued from Page 23)

marily on the basis of a program for the future, but of a commentary on the past."

Donald R. Richberg's, "The Rainbow," is characterized by an irritating effort to "write down" to what he seems to consider the thought level of the American public. Specimen—"It is hard to please everybody. In fact no one has ever done it."

Finally, there are the books about the Constitution, which, if nothing else, prove that it is possible to write dryer reading than the Constitution. Besides those, I think I've seen reprints of the document in practically every form—from engraved replicas on parchment to novelty carvings of the whole preamble on a pin point. The worry of the Republican party, apparently, is that the Constitution may soon be carved on a tombstone.

"Whose Constitution," by Henry A. Wallace, sets an Olympic record in dullness which has almost been topped by James Beck and Merle Thorpe, writing from another side of the house. "Neither Purse Nor Sword" is the enticing title of their book. James Beck, as you know, is the great Constitutional authority and defender. Mr. Beck can explain why a "the" instead of an "a" was used in any section of the Constitution.

REVOLT IN THE GARDEN

(Continued from Page 38)

stillness of the night. Even the ant departed—with a sigh about the "rewards of industry." The chinch bug joined them later, and the only evidences of the midnight meeting were some very painful chinch bites on the face of Gus, the gardener, next morning. "T'hell with Whistleberry's flowers," he decided—and quit his job. "I'm goin' where they ain't so many bugs."

The migrant garden population saw Gus hurrying down the street, swearing under his breath that he was through with Whistleberry's garden. And the group returned in high triumph to its former home. All but the chinch bug who perched on Gus' shoulder. "I'm sticking with Gus," he called back. "I don't know which are worse—bugs or men—but I've seen enough of bugs."

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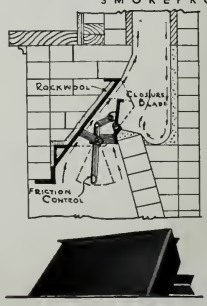
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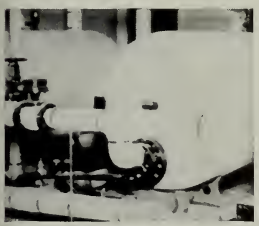
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REALTY AND BUILDING

THE COAST LINE of California extends from Oregon to the Mexican border, practically a thousand miles and encompasses many magnificent beaches. The State Park Association in 1927 selected Frederick Law Olmsted, landscape architect, to supervise a survey of potential park lands in California. During this work each beach area was reported on and considered for acquisition, but with a very limited amount of State money available the Commission found it impossible to acquire more than a very limited number of beaches.

POINTS OF LAND jutting out into the ocean to the west with a beach area lying to the south, thus protected from the prevailing west and northwest winds, provides quieter water and is more enjoyable for recreation purposes. Southern California is more favored in this respect than is the northern section, but Monterey Bay is well adapted for recreational purposes. Here the State owns a series of beaches, extending from a point just east of Capitola to the south for a long distance. The State has acquired an area of some forty acres of mesa land back of this beach and is developing a camp ground for the use of families who wish to camp near the beach. At Sea Cliff the State owns an additional beach area, also Sunset Beach on Monterey Bay, and Natural Arches or Swanton Beach, north of Santa Cruz.

BERKELEY YACHT HARBOR and Aquatic Park was commenced in November, 1935, and rapid progress is being made toward completion. The work is divided into two units, the yacht harbor, which lies north of and adjacent to the Golden Gate Ferry pier, and the aquatic park, which lies south of this pier and adjacent to the shore line. The swimming pool is to be located at the north end of the aquatic park. The park comprises an area of more than 100 acres, of which ninety acres are water. The yacht harbor is so constructed as to provide for all classes of boats that may enter it.

BALBOA ISLAND is to be protected by a sea wall, the primary object being to provide protection against erosion by the waves. Work is scheduled to start October 1. The Balboa-Newport Bay district is a rapidly growing resort section with a continued interest in new home building. Balboa Bay is one of the finest still water pleasure bays in California since the completion of the harbor improvements and homes in the vicinity are eagerly sought. Many of the new homes are relatively small in size but are modern and attractive in design, making effective use of patios and verandas.

THE COUNTY OF LOS ANGELES, in conjunction with the city, is making a comprehensive engineering investigation for beach protection and development in the Santa Monica Bay area, and the Federal Beach Erosion Board has been requested to cooperate in this work. The Los Angeles district is now recognizing the great asset in this shore, the natural advantages for recreational development are to be enhanced to the fullest extent. Ocean front property is of great value and fully justifies, even demands, that some adequate means of protection be adopted to prevent erosion.

PALOS VERDES GARDEN CONTEST is held during the ensuing twelve-month period and is open to all new home owners in Palos Verdes Estates, whose houses are completed between August 1, 1936, and August 1, 1937. The contest is sponsored jointly by the Pacific Coast Chapter of the American Society of Landscape Architects and the Palos Verdes Estates Chamber of Commerce. Ralph Cornell heads a rules committee, from the Pacific Coast Chapter, consisting of Hammond Sadler, Miss Katherine Bashford, and himself. In the contest entrants are judged on a point system based on the fundamental principals of landscape design. Judgment is based on the following points:

Relation of the house and garden—20 points.
Adaptation of the garden to its site—20 points.
Space composition—15 points.
Scale—10 points.
Functional efficiency—10 points.
Appropriateness of plant material—15 points.

The owner of the garden scoring the highest number of points receives the first prize of $300. Another award of $200 will be given to the landscape architect who designs the winning entry.

BURLINGAME AND SAN MATEO are considering the joint purchase of Pacific City as an inter-city beach recreational center site. An offer has been made to the two cities of 65 acres of the original Pacific tract, 225 acres of submerged tidelands adjacent to the site, and 60 acres of submerged tidelands east of Coyote Point, the whole for a total of $74,000.

ON THE RADIO

(Continued from Page 12)

I dread to think what will happen if this political broadcasting ever gets out of control. You see, radio stations and networks love to see election time roll around because political time is paid double the card rate and it is an easy way for radio organizations to make quick money.

It has become a surety that the President of the United States must have a radio personality. President Roosevelt from the very first time he went on the air has shown the greatest radio personality of any person on the air. It's a case of heaven help the man who follows him if he doesn't possess a good manner of microphone speaking. The people of America, consciously or unconsciously, are too much atuned to good radio ever to put up with a man who can't make his talks interesting even if he is President. Mr. Landon has not a good radio personality and I'm not being factional when I say that general opinion feels that he has done more to hurt his presidential chances by his infrequent radio talks than if he had gone out and deliberately slapped the first campaign baby stuck under his nose to be kissed.

I don't believe that even a presidential candidate would dare interfere with the nation's football schedule of broadcasts. So, October 10 will see Stanford vs. Oregon over NBC-KPO-KFI, and U. C. L. A. vs. Washington over CBS-KHJ-KFRC; October 17, U. S. C. vs. Washington State over both networks; October 24, Washington vs. Seattle over KFI-KPO, and U. C. L. A. vs. Oregon State over KHJ-KFRC; October 31, Oregon vs. Washington over KFI-KPO; U. C. L. A. vs. Stanford over KHJ-KFRC.

That beloved story "Mrs. Wiggs of the Cabbage Patch" has been adapted for radio presentation and is being heard every Monday from 9:15 to 9:30 in the morning over NBC-KFI-KPO. So far the program has been nicely written and acted, keeping the charm of the book.

A fairly new manner of dramatizing news for radio is being presented each Sunday at 7:00, NBC-KFI-KPO when Edwin C. Hill, famous commentator and newspaperman, hits the air with his new program. The unique feature of the news dramatizations is the manner in which headlines of the day and highlights of the past are presented in three separate classifications. The program is opened with a graphic summary of the week's spot news. The dramatic cast then assists the commentator in presenting some unknown American hero or heroine, who, although not page one news, has made an important contribution to American life. Climaxing the show, Mr. Hill presents the favorite story of some celebrated editor—incidents which happened behind the scenes in the news rooms while events of world importance were taking place.

Signing off!

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF CALIFORNIA ARTS & ARCHITECTURE, published monthly at Los Angeles, California, for October first, 1936.

State of California }
County of Los Angeles } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared George Oyer, who, having been duly sworn according to law, deposes and says that he is the business manager of CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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Business Manager, George Oyer, 2404 West Seventh St., Los Angeles.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above is..... (This information is required from daily publications only.)

GEORGE OYER, Business Manager.

Sworn to and subscribed before me this 5th day of October, 1936.
(SEAL) ELIZABETH DYKE.
(My commission expires April 24, 1937.)



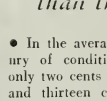
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TOMORROW

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NOISE

IT IS possible that the noise of today may be the music of tomorrow but, judging by the popular form of the latter, it is more likely to be the other way about. Whichever way it is there is no doubt that the noise of today has reached a point where something must be done about it. Of course we cannot build our automobile and street car wheels on the principle of spinning tops. If we did we would probably be enjoined by the RCA for unfair competition. But we can abate the nuisance as we would any other.

New York City has been engaged for a year or more upon a campaign of noise abatement. The results have been astonishing to those who have not been present during the gradual reduction of noises. The first consideration of the subject in New York started in 1929 but nothing serious resulted until the beginning of La Guardia's administration. Since then great progress has been made.

In San Francisco the Downtown Association is on the eve of a vigorous campaign. Mr. R. F. Allen, President, and Mr. Joe Cumming, Manager, are at the helm, which means that something will surely be done. The worst form of the noise nuisance is the automobile horn. This has become all but intolerable. If it is not curbed in some manner, Gabriel's heart will be broken. Tomorrow's noise must not be today's, raised to the nth degree, or Nature may permanently close the human ear, or remove it entirely. That's a way Nature has in combating nuisances.

SALINAS OR SALOONAS

JUDGING by the way people in Salinas are being heaten nearly to death, America's "Salad Bowl" is becoming a Punch Bowl, a metamorphosis that reflects no credit on evolution. What it may be TOMORROW, if present conditions last much longer, is hard to tell.

Regardless of what we humans may think or do, nature will take her own course. It may seem to us that we have changed things permanently, but without constant vigilance and energy all things revert. In the valley of the Salinas is much fertile soil. It is the kind of soil that green things grow in. By planting lettuce in the valley we are not departing radically from the work of Nature, only substituting lettuce for weeds and willows. But even that much of a change calls for untiring effort.

Before the days of cultivation of the valley it was a land of sheep and cattle. The cattle towns of those days were clusters of saloons. If the valley reverts, only the saloons will come back. The cattle know better.

SMALLER UNITS

IN 1925 the unit of purchase was a great deal larger than it is today. Men bought cigars by the hundred, women bought three dresses at a time and everyone thought less about the amount of the purchase than he does today. It is not only the amount of purchasing that has so greatly diminished, the size of the unit is growing smaller.

In other words, where a man in 1925 might buy a country place of twenty-five acres on which was a house of twelve rooms, he would be more apt to buy one of five acres with a house of eight rooms today, even though the price were no object. The small car is another illustration of the point. No doubt you have heard many a man say, "No more large cars for me," despite the fact that the difference in cost means little or nothing to him.

In Europe the principle of the small unit has been practiced for many years. That is the reason for the penny and the hapenny. In London today you can buy a single cigarette, if you wish to, at the pro-rated price per box. There can be little doubt that one important factor in the economies of TOMORROW will be the smaller units system.

PUBS & PROHIBITION

ONE way to encourage the return of prohibition is to continue serving young girls at the bars where sweating stevedores are drowning the sense of misery in gulps of "straight shots". Young women are entitled to the momentary pick-up of a cocktail but they should not be forced to associate with men to get it.

A view of Jane Wither's den in her new home in Westwood Hills. Bright and cheerful, youthful colors are made to harmonize through an unaffected simplicity. Furnished by Bullock's of Los Angeles.



HOTEL PLAYA DE CORTES

(Continued from Page 21)

The architects of the hotel were Hopkins and Turner of New York, with I. Morales of the Sud Pacifico de Mexico F. C. of Guadalajara as resident architect. These men recognized first that suitability is the essence of good taste, therefore of good architecture, and the buildings in appearance, arrangement and usage bear out the precept. The main building is on rising ground, facing the mountains, built around three patios, with two facades. A fountain plays in the entrance patio, which is gay and pleasing with highly glazed Puebla tile, the design being similar to that used in the "House of Tile" in Mexico City. Native hardwood has been used as much as possible since Mexico is very rich in these, having more than twenty varieties. The woodwork, beamed ceilings, doors and windows are of aromatic Mexican cedar, the spindles on the balconies and bannisters are ebony.

On the sea facade is the Sala de Cortes. Since no native home is without a sala or parlor, a conforming hotel would not be without one. In this case the room has much dignity and opens to the ballroom on one side, the dining room on the other, reigning in state between formality and conviviality. From the dining room an inside dining terrace is available and also steps lead down into the third patio. A clever cocktail lounge is provided where the day's catch may be told and retold, as the anglers return and gather for the inevitable data covering the fish that did not get away, as none do in Bocochibampo Bay.

The inviting bedroom wing, with wide veranda, is also built around a patio in the center of which is a salt water pool, thirty by sixty, bordered by tiled paths and garden plots. In the bedrooms the furniture is aromatic Mexican cedar, hand turned and carved as suited the fancy of the artist. Occasionally some of the beds are painted. Since it is impossible to persuade a real Mexican artist to make more than two pieces of anything alike the traveler is assured of finding each room different, full of surprises and altogether delightful. The people of Mexico carve, weave and mould clay with the benefit of a vigorous imagination. The pottery, textiles and lacquer found throughout Mexico vary, as do the people, and in many instances are unsurpassed in quality and design.

While the buildings are Spanish Colonial in design, there is no slavish following of type but the idea of hospitality is expressed in every line. Simplicity is stressed but it is the simplicity which satisfies. The furniture made especially for the hotel is in accord with the well chosen antiques, the carved armarios, the old iron money chest, now used for a wood box, and the several old Spanish tables. Over the mantle in the Sala de Cortes is a very good copy of the only authentic painting of Hernan Cortes. A European touch is inserted in the hangings of the ballroom and dining room, which are by Fortuny. The interior decoration was done under the direction of Mrs. Walter Douglas, wife of the Chairman of the Board of the Southern Pacific Company of Mexico, Mexico City.

The frescoes in the hotel immediately attract attention, since it is only within recent years that the world became conscious of Mexico through her artists. But the murals of Mexico were not painted for the world but for Mexicans. The artists desired to bring to Mexico and the Mexicans a realization of what it is and has, and in accomplishing this the world too has been informed. The murals of Hotel Playa de Cortes were done by Antonio Beltran, an Indian from San Pedro Tlaquepaque, a suburb of Guadalajara, where the famous pottery works are located.

The grounds are diversely planted, trees, shrubs and flowers of exotic name and origin, flaunting flame and perfume, surround the hotel and border the paths to the sea. Fruit, flowers and fish, a combination to draw and to hold guests of all moods and tastes.

By Ellen Leech

CALIFORNIA ARTS & ARCHITECTURE



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Editorial

AS THE 1936 Community Chest campaign swings under way, some apprehension is felt by officials that the existence of Federal and State relief may be considered a legitimate reason not to contribute—a thought that a pledge to the Community Chest may merely overlap government assistance.

Actually, however, the Federal and State relief funds do not bolster any welfare agency helped by the Community Chest. Therefore, the same needs exist this year as before—even greater than before. The Social Security Act, likewise, is not a substitute for aid furnished by the Community Chest.

V. H. Rossetti, president of the Community Chest, stresses further that the payment of taxes does not suffice. "The taxpayer's real concern over growing taxes for charity and institutions maintained for such service should result in his seeking and supporting methods for striking at causes," Mr. Rossetti states. "Community Chest agencies are in the main dedicated to programs of prevention. Time and again these agencies have proved in definite areas that the proper expenditure of funds for prevention results in a tenfold saving of tax money."

Perhaps on some brighter Tomorrow, the Community Chest may not be necessary. But today it is imperative to a shaken civilization that the funds be found to salvage human life, and restore a happy incentive to work and to live. The Chest drive begins this month.

SHINNY ON YOUR OWN SIDE

ON THE roof of the Royal Insurance Building in San Francisco is an apparatus for melting snow when it may fall so heavily as to create an overload. From the same source, the editor of a prominent daily in that city, I learn that the building is equipped with machinery to melt the snow on the sidewalks. The building was designed by a firm of eastern architects.

That is frequently what happens when people are called in from great distances to do the work that should be in the hands of those who know the local conditions. We did not have to call in any eastern architects to design any of the buildings of our 1939 exposition and it promises to be one of the most beautiful pageants ever held in this country.

The same is true of most of the eastern journals, architectural, particularly. There is not much in them, other than floor plans and statistical information, that can be directly applied to our western type of housing and construction in domestic architecture. And no matter what the eastern publishers may think, their journals are not entirely filling the bill in advertising to the western market, a market that comprises about nine million people with a very high purchasing power. Let's patronize our own professional men and trade journals. The people on the Pacific Coast are beginning to turn to them for information and services that will fit Pacific Coast conditions.

THE GLUTTONS

I WAS in the office of a very talented young architect who had spent six years at college studying his profession and four years in the office of an architect whose work is nationally famous. He showed me a number of lovely designs and perspectives of two and three bedroom houses. Each had a good plan.

I asked the young architect if any of them had yet been built and he told me that three were under construction. He lived in an apartment so I asked him when he was going to build one of those houses for himself. He replied, "If I ever reach that stage of affluence where I am making as much as my head carpenter I will build one of these for myself and add a guest cottage." The unions throughout the country, here and there, including the carpenters, are striking for higher pay. The gluttons.

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THE ICONOCLAST

ONE BY ONE our pet beliefs and superstitions are taken from us. Time there was, in the North Middle-Western states, when men carried a piece of raw potato in their pockets during the winter to prevent rheumatism. Now they haven't even a raw potato to put in their pockets. A copper penny under the tongue would stop nosebleeds as would a piece of red woolen yarn tied around the neck. But these consoling superstitions have been yanked away from us by scientists. It is like taking an all day sucker from a child. Now comes another hard-hearted scientist who relieves us of the delightful superstition that the ancients knew things about construction that are over our present-day heads.

Ernest E. Howard, a world famous engineer, tells us in the autumn issue of the *American Scholar* that our superstitions about the manner in which the pyramids and similar structures were built in Egypt are all bunk. He says, "Any of these great works could be duplicated today by resourceful construction engineers with the use of what was available to the ancients." He goes on further to say, "They used timber scaffolding, cribbing for raising and supporting heavy loads, gin poles, gallows frames, masts and probably derrick booms. They were expert wheel makers and used pulleys, gears and pinions. They knew the use of wedges and employed many and varied tools including diamond drills and saws for cutting stone. Give these to a practical contractor today and he could move any stone in Egypt."

Darn these scientists, why don't they let us alone? I suppose some day they will be telling us we can't believe everything we see in the papers.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

LECTURE COURSE, presenting current topics, is presented at the Community Playhouse, Pasadena, Monday afternoons at 4:15 o'clock. Dr. Chester Rowell again acts as presiding officer and opened the course in October, speaking on "The Issues of the Campaign". The current dates and speakers are: Nov. 2, David Seabury, "How to Worry Successfully". Nov. 9, H. V. Kaltenborn, "Radio, the New Social Force". Nov. 16, Elmer Rice, "The Future of the Theater". Nov. 23, Max Mason, "Science and the Rational Animal". Nov. 30, Everett Dean Martin, "Planned Economy: A Reactionary Idea".

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, again brings a series of illustrated lectures by well known speakers to the Shrine Auditorium, Los Angeles, and to the Civic Auditorium at Pasadena. Contrasting the old Japan, of 1892, with the Japan of today, through still and motion pictures, is the subject of the internationally known speaker, Burton Holmes, who is heard at Pasadena, November 17, and at Los Angeles, November 19.

THE MODERN FORUM, Herman Lissauer, director, offers a series of eight lectures, covering diversified subjects, at the Philharmonic Auditorium, Los Angeles. Elmer Rice, eminent playwright, discusses "The Future of the Theater", November 16. All events at 8:00 p.m.

EVENTS, which include Authors' Afternoons, Lectures and Readings, may be enjoyed at the Paul Elder Gallery, 239 Post Street, San Francisco. Miss Peggy Bethers reads three of the entertaining one-act plays from "Tonight at 8:30" by Noel Coward, November 6.

GREENWOOD REVIEWS, through which Aline Barrett Greenwood, outlines current events throughout the world, mentions new books and plays entertainingly, are a part of the winter season in California. Miss Greenwood is heard at the Hotel St. Francis, San Francisco, November 9. At the Shakespeare Clubhouse, Pasadena, under the management of Teresa Cloud, Miss Greenwood speaks the third Wednesdays of the month at 11:00 a.m. The date is November 18. On Thursdays and Tuesdays respectively Miss Greenwood may be heard at Los Angeles and Long Beach.

INVESTMENT CLASSES are conducted by Miss Hazel Zimmerman on "Investment Protection for Inflation" at the Paul Elder Galleries, November 5, in the Berkeley Women's City Club, November 19, in the San Francisco Women's City Club, December 3, and in the Western Women's Club, San Francisco, December 10.

MRS. JACK VALLELY reviews world affairs and discusses new books and plays at the Huntington Hotel, Pasadena, November 10, January 12, February 9, March 9, and April 13, at 11:00 a.m.

JUNIOR LEAGUE of Los Angeles sponsors the fourth annual series of lecture teas. The speaker, November 10, is J. P. McEvoy on "Writing for a Living" and the hostess is Mrs. Roy Van Wart, 10431 Bellagio Road, Bel-Air. Dr. Garland Greever will be the guest lecturer at the third tea, his subject being "The Letters of Gamaliel Bradford," while at the final tea Adrian will discuss "Hollywood Fashion and Its Influence Upon the World and the Individual".

BRITISH UNITED SERVICE CLUBS give the annual Charity Ball the evening of Armistice Day, November 11, at the Ambassador Hotel, Los Angeles. Major Claude King is president of this group.

LAS MADRINAS, the Sixty God-Mothers, are making unusual preparations for the fourth annual Charity Ball, December 11, to benefit the Children's Hospital. The ball is held at the Biltmore Hotel, Los Angeles. Mrs. William Rose Gibbon is the general chairman.

ANTIQUES FOR BEGINNERS. Continuing the series of lessons on collecting antiques, the next will be given Monday, November 9th, at 1:30, at 1617 N. McCadden Place, Hollywood, by Alice R. Rollins. Subject: Collecting Old Silver.

FINANCIAL COMMENT

By CARLETON A. CURTIS

THE recent stabilization agreement between France, England, and the United States marks the World acceptance of managed currencies. This is a political control of the price level of all commodities in each country; in other words, the politician has accepted the full responsibility for the economic problems of his people through the control of their money.

A freer interchange of the world's goods among the different nations is indeed the solution of the economic problem of all nations, and an intelligent control of foreign exchange will accelerate this movement in a large degree. But this control must run parallel with the true economics of the situation, for in the long run no nation can operate indefinitely with an unbalanced budget and maintain a fixed parity of exchange with a nation with a balanced budget, no matter how large its secret equalization fund may be.

Let us hope that this step will prove to be the first one in the right direction; that we will finally arrive at the point where currencies are again fixed in gold value. Then changes in price levels are automatic and impersonal, and not subject to the often misguided judgment of individuals subjected to political pressure.

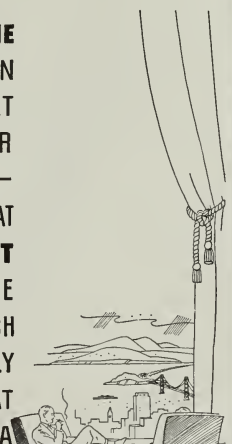
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FINE ARTS CLUB of Pasadena, George Darsie, president, provide a program each month of the winter season for the members and guests. In November modern plays are reviewed. A Christmas party marks December. In January a recital, and in February, a lecture and a Spanish Fiesta.

SAN FRANCISCO-OAKLAND BAY BRIDGE is opened, November 12-13-14, with appropriate celebrations. Harbor Day is held in conjunction and is marked by a marine pageant. The Fourteenth Annual Pacific Coast Championship Regatta is part of the program with yachts from the northwest and the south entered. The annual Navy Ball is given at the Fairmont Hotel the evening of November 12.

THE GREEN ROOM CLUB, Mrs. Drew Chidester, president, has opened new quarters on Washington Street, between Polk and Van Ness, San Francisco, the former home of the Sequoia Club. The Club features the stage and requests playwrights to forward their manuscripts. If acceptable they may be produced under the sponsorship of the club.

SESQUICENTENNIAL CELEBRATION of the founding of the Mission at Santa Barbara, is held December 4.

CLASSES in Art Appreciation and House Furnishing, under the direction of Miss Edith Hynes, are held at the residence of Miss Jeannette M. Drake, 3919 East California Street, East Pasadena, Monday mornings, and Monday evenings at San Gabriel Art Guild, 343 South Mission Drive, November 2-9-16-23. Under the sponsorship of the University of California, Extension Division.

TECHNICAL FORUMS for the benefit of amateur cinema operators are held monthly by the Motion Picture Forum, 716 North La Brea Avenue, Hollywood. Walter Evans is the secretary.

POULTRY SHOW of Los Angeles County is held at Pasadena, December 4. Organized in 1907 this show is held annually with increasing success.

FARM FEDERATION, the organized farmers of California, representing the forty-two organized Farm Bureau counties of the state, hold a joint convention, December 7-11, at Pasadena.

SCHOOL OF THE THEATER is housed in the new Annex of the Community Playhouse, Pasadena. The annex, six stories in height, provides large rehearsal halls, an unbelievable wardrobe room, containing types of every known costume, a large fencing space and roof garden, property rooms, a huge shop and a dye laboratory.

BOOK FAIR is held, November 16 to 21, at the Central Library, Fifth and Hope Streets, Los Angeles. Rare manuscripts, first editions and all the new books of twenty-two publishers are displayed. Many distinguished authors are in attendance. One exhibit shows the decorative value of books. Miss June Cleveland is the executive director.

HUNTINGTON LIBRARY, San Marino, beginning Sunday, November 1, is open daily except Monday. Cards of admission may be reserved by telephone as late as the morning of the visiting day. Written requests for cards will be honored as heretofore.

FLOWER AND GARDEN SHOW of Southern California is held, November 20, at Hotel Ambassador, Los Angeles, sponsored by the Social Service Auxiliary. Orchids are featured.

FOOD AND HOUSEHOLD SHOW, November 9-12, at the Ambassador Auditorium, Los Angeles, exhibits the newest discoveries in research and scientific production of foodstuffs.

EL SALON ESPANOL de LOS ANGELES holds the first meeting, November 10, at the Comstock School, 5353 West Third Street, Los Angeles, under the direction of Senor Elvira de Borja, wife of the former Consul-General of Ecuador at Seattle and San Francisco. Senora de Borja is establishing the salon for the purpose of maintaining a place where Latin Americans or Spaniards may meet with North Americans who speak Spanish.

SAN DIEGO YACHT CLUB announces a trophy dinner for November 14, when all awards for the summer series are made. The dinner dance is held at the clubhouse under the direction of Mr. and Mrs. Jack Nuttall.

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OUTBOARD ASSOCIATION of Southern California, A. L. Cline, Commodore, schedules three major races: November 8 at Mead Lake, Boulder Dam; in December at Long Beach, and in January at Salton Sea. Mead Lake or a southern California course will probably be the site of the 1937 National Outboard Championships.

DOLL FAIR, the annual benefit for the Children's Hospital, is held November 28 at the home of Mrs. Lee Allen Phillips, 4 Berkeley Square, Los Angeles. The fair presents endless delights, beginning with a Christmas tree, under which sits Santa Claus to listen to the desires of the young guests. Members of the Junior League aid in presenting a motion picture. Requisites for the doll's wardrobe may be bought, including bonnets. Toys for boys are featured, and tea as well as ice cream and cake are served.

NATIONAL PREACHING MISSION, addressed by fifteen thousand religious leaders of the world, is held, November 12 to 15, at Los Angeles. The various churches, the Shrine and Philharmonic auditoriums are the meeting places.

MUSIC

PHILHARMONIC ORCHESTRA, sponsored by the California Symphony Association, announces a season of twenty weeks of concerts, four weeks longer than originally announced. Otto Klemperer conducts, with John Pennington as concert master. The first pair of concerts is given Wednesday night, November 25, and Friday afternoon, November 27. Gregor Piatigorsky is the soloist of the opening symphonies.

SAN FRANCISCO OPERA ASSOCIATION continues the most successful season of opera through November 21 at the Memorial Opera House, San Francisco. The operas and dates are: "Carmen", November 4; "Rigoletto", November 6; "Gotterdammerung", November 7; "Marriage of Figaro", November 9; "Gianni Schicchi" and "Pagliacci", November 11; "Die Walkure", November 13; "La Forza del Destino", November 16; "La Tosca", November 18; and "Othello", November 20. Two Wagner operas are repeated, "Tristan und Isolde", November 17, and "Die Walkure", Sunday matinee, November 22. The Saturday night popular price series includes "Il Trovatore", November 14, and "Das Rheingold", November 21. Gaetano Merola is the general director.

MERLE ARMITAGE opens a course of seven events with Giovanni Martinelli at the Philharmonic Auditorium, Los Angeles, November 6. At the same place Roland Hayes sings, November 20, and Doris Kenyon is heard, December 4.

THE CONLEY ARTIST SERIES at the Memorial Opera House, San Francisco, is divided into three sections this season, the Artist Series, the Sunday Matinee Series, and the Vocal Series. Fritz Kreisler appears on two series, playing Wednesday evening, November 26, and Sunday afternoon, November 29. The Jooss European Ballet is presented December 4.

SECKELS-CROSS, "Saturday Nights at Nine" concert series, opened the season at the Community Playhouse, San Francisco, with the Pasmore-David Ensemble. Florence Locke, in "A Tale of Troy," is the second attraction.

GRAND OPERA COMPANY of Pasadena, founded and directed by Jean Carailie, and conducted by Umberto Martucci, intends to prove that municipal opera may be successfully given. "Pagliacci" is presented November 6; "Rigoletto" November 27, and "Hansel and Gretel", December 11. Among the artists are Claudio Frigerio, baritone; Georgia Starke, coloratura soprano; Ann Traverso, soprano; Ludovico Tomarchio, tenor; Alfred Pedroza, basso-cantante; Robert Sellon, basso, and Simon Russek, bass baritone. The Ernest Belcher Ballet supply the dance numbers.

COMMUNITY OPERA ASSOCIATION of Riverside, Marcella Craft, director, presents grand opera in English with ambitious young local singers. The season opened with three performances of "Mignon" at the Junior College auditorium. "Hansel and Gretel" will be presented December 17, 18 and 21. Barton Bachmann directs the orchestra, composed of musicians from several neighboring communities.

THE SINFONIETTA SOCIETY of San Francisco, sponsoring the Sinfonietta Orchestra, under the direction of Giulio Minetti, opens the fifth season in December, and gives one concert in each following month.

COLEMAN CHAMBER CONCERTS open the season at the Community Playhouse, Pasadena, with Kolisch String Quartet, Sunday evening, November 1. The Quartet takes its name from the leader, Rudolph Kolisch. The second artist in the series is Gregor Piatigorsky, 'cellist, who is heard, December 6.



FORTUNIO BONA-NOVA, baritone, is heard Tuesday evening, November 17, at the Philharmonic Auditorium, Los Angeles.

POMONA COLLEGE announces the weekly Sunday afternoon musical vespers for valley music lovers at 5:00 p.m., Bridges Hall of Music.

INTERNATIONAL CHAMBER MUSIC SERIES opened at the Community Playhouse, San Francisco, with the Kolisch Quartet in October. Succeeding concerts will feature notable artists.

OPERA READING CLUB of Hollywood, Leon Rains, musical director, and Florence Joy Rains, accompanist, with a well selected cast, present "Samson and Delilah" in November. Other operas selected for reading are "Snow Maiden", "The Barber of Seville", "Les Huguenots" and "The Snowbird" with "Secret of Suzanne".

WINTER SERIES of free concerts at Redlands, in the high school auditorium, opened in October and will present community programs each month.

CIVIC ORCHESTRA of Pasadena, under the direction of Dr. Richard Lert, presents programs of symphonic music at the Civic Auditorium.

ELMER WILSON SERIES of concerts is presented at the Civic Auditorium, Pasadena, and includes outstanding artists. The course was opened by Kirsten Flagstad, and succeeding artists are Fritz Kreisler, John Charles Thomas, Rachmaninoff, and Richard Crooks.

COUNTRY CONCERT ASSOCIATION of San Mateo County opens the popular winter season with Lotte Lehmann, soprano, in November, followed by Harold Bauer, pianist, in December.

THE BEHYMER COURSES continue, as in the past, at the Philharmonic Auditorium, Los Angeles, presenting soloists, operas and ballets. Kirsten Flagstad, soprano, sings, November 10; Fritz Kreisler, violinist, is heard November 19 and 24; and Gregor Piatigorsky, 'cellist, plays December 1. The Jooss European Ballet may be enjoyed Tuesday evening, December 8, Friday, Saturday matinee and evening, December 11 and 12.

PETRIE ARTIST SERIES opened with the Pavley-Oukrainsky Ballet, and presents Maria Montana, American soprano, November 6, at the Trinity Auditorium, Los Angeles. Ervin Nyiregyhazi, Hungarian pianist, is heard, November 13. The Gilbert and Sullivan singers of Hollywood, including Ruth Holloway, soprano; Allan Watson, baritone; and Allan Lindquest, tenor, are presented, November 27.

ELLIS CLUB, well-known men's singing society, directed by Heinrich Hammer, gives the first concert of this season, November 25, at the Philharmonic Auditorium, Los Angeles.

PHILHARMONIC ORCHESTRA of Los Angeles in the out-of-town program announces three concerts at Santa Barbara, four in San Diego, and two in Claremont. Pasadena may have two children's concerts, with possibly one or two regular symphony concerts. U. C. L. A. will have concerts with nine Standard Symphony hours scheduled, beginning November 26, with Svedrofsky conducting. The orchestra will broadcast Thanksgiving, Christmas Eve and New Year's Eve.

FEDERAL MUSIC PROJECT of Los Angeles offers the ever popular Gilbert and Sullivan light opera, "The Mikado", at the Figueroa Playhouse, November 7, as the first of a series of operettas to be presented.

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The approach of Christmas turns thoughts to pictures and appropriate framing. The subjects shown here, from the Galleries of J. W. Robinson Company in Los Angeles, illustrate the use of the thin wood veneer frames on the large water color and on the two Japanese prints with bamboo frames. Flower subjects are given the shadow box treatment. Frames of varying widths and styles are shown to fit the pictures.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, with a new six-story building, is almost lost in its own immensity, but continues to present two well cast, excellently directed, plays each month. The bills change on Tuesdays and run two weeks, matinee on Saturday, no performance on Sunday. Gilmor Brown is the supervising director. Nov. 2-14, "The Empress", by Elaine Carrington and Fairfax Proudfit Walkup, and starring Irene Biller. Nov. 17-28, "Paths of Glory", by Sidney Howard. Dec. 1-12, "The Bishop Misbehaves".

RADIO PLAYHOUSE, Eighth and Beacon streets, Los Angeles, announces the opening of a new farce by Raymond Francis Lee and Gilbert Davis, "The Incredible Eve", November 17. Jane Novak, of stage and screen, has the leading role. The Rebels, a dramatic group, assist in the production. Messrs. Lee and Davis will present "Half a League Onward" and "Crown of Thorns" following the current offering.

WESTWOOD THEATER GUILD, 13020 San Vicente Boulevard, Los Angeles, gives "Sea Gold" by Robert Bachmann as the opening play. Leon Connell, the director of the Guild, states the two weeks run of "Sea Gold" will be followed by "Debutante" by Violet Roddax, and "Use Your Imagination" by Marian Kirkland.

MEXICAN PLAYERS are charmingly original and unusual at the pleasant little theater in Padua Hills, north of Claremont. The November play is "The Shield of the Palomares", a comedy centering around the historic family of Don Ygnacio Palomares, by Marie T. Walsh. The play features the music, songs, dances and costumes of 1840, given with the enthusiasm for which the Mexican Players are famed. The play is presented each Wednesday, Thursday, Friday and Saturday evenings, with a matinee on Saturday at 2:30. Mrs. Bess Garner organized and directs this group.

DEL REY PLAYERS, Loyola University, Los Angeles, give the first of their four major productions, November 13-14, staging "Is Zat So".

SAN MARINO STUDIO THEATER, 1160 Kewen Drive, San Marino, is the converted old Pony Express Building, now transformed into a delightful little theater. An intimate feeling is engendered by the big open fire and comfort is assured by steam heat. Coffee is served during the intermission. Early November play is "Crumbling Walls", written by Wilfred Pettitt and directed by Frances Douglas Cooper.

THEATER AMERICANA, Altadena, presents "A Murder Has Been Arranged" by Emlyn Williams, November 2-3-4 at the Altadena Recreation Building, Mt. Curve and Lake Avenue. Forrest Barnes assumes the role of "Maurice Mullins" the leading character.

CHILDREN'S THEATER ASSOCIATION will benefit by the Old English Boar's Head dinner dance, at Hotel Mark Hopkins, San Francisco, December 15. The Association's winter plays are given on Saturday afternoons, opening December 5, with "Ali Baba and the Forty Thieves" at the High School of Commerce. Mrs. William Sisson is president, and has a national reputation as a playwright.

CHILDREN'S CIVIC REPERTORY THEATER, under the direction of Miss Helen Hitchcock, functions at the Wilshire-Ebell Theater, Los Angeles, presenting six fairy tale plays in the winter season.

THE WAYFARERS are an ambitious group, presenting only approved plays at their theater, 1749 Clay Street, San Francisco. Shakespeare's "Merchant of Venice" was the October production. Jack Thomas is the director.

STUDIO VILLAGE THEATER, formerly the Harlequin Theater, Los Angeles, under the direction of Katherine Kavanaugh and J. William Ziegfeld, has been done over, made much lighter, and seems larger. Several comedies are booked, with a serious drama ahead.

"JEALOUSY", clever drama by Louis Verneuil, featuring Jeanne Powers at the Lobero Theater, Santa Barbara, opens December 5 to run three nights, having been postponed from November 5. This Wayne Armour Production goes to the Curran Theater, San Francisco, on closing in Santa Barbara, and comes later to Los Angeles.

SHOWCASE THEATER, 1455 North Laurel Street, Los Angeles, presents "Mist-Clouds" by Rita Thornton, opening November 9. This Chinese play is directed by Dorothy L. Spencer.

LITTLE THEATER of Beverly Hills for Professionals announces "The Shining Hour" opens November 30, with Claire Windsor and Walter Byron in the leading roles. The Workshop department of this group, under the direction of Patricia Downing, plans to present original plays of significance and uses "Rooms Like These" by Walter Armitage and Robert Pearsall for the opening program the middle of November.

CURTAIN CALL THEATER, Afton Place, Hollywood, an interesting new laboratory theater club, under the direction of Sherman Fanders, is presenting "Lovable Justice" by Gladys Ruth Bridgham.



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ART CALENDAR

LAGUNA BEACH

SILVER BELL, 492 Coast Blvd. So.: An exhibit of dog portraits and flower paintings by Baroness L. de Saint Mart.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: An exhibit of the oil painting "The Last Supper", by Victoria Emerie (Coon).

EBELL SALON OF ART, 4400 Wilshire Blvd.: Paintings by Ejnar Hansen; sculpture by Nina Saemundsson; color woodblock prints by Franz Geritz; Mexican sketches by Bertha Coler.

THE LOS ANGELES ART ASSOCIATION is arranging a pastel and water color exhibit to be held in the Public Library Gallery during December. Pastels, crayons, and opaque and transparent watercolors having a mat opening of 9x12 inches, vertical or horizontal, are eligible. Exhibiting artists are urged to set prices in keeping with the public's ability to buy as this will aid in advancing art ownerships. The Art Association Permanent Collection Fund will retain 20 percent of each sale made. Paintings should be delivered to Duncan, Vail Company before November 21, where without cost to the artist, they will be uniformly matted and delivered to the gallery.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Nearby is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings; open Wednesdays and Sundays from 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: An exhibition of advertising art, designs and illustrations by the Artist's Guild of California.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: First salon of Associated Artists and patrons.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To Dec. 2, exhibition of Western photographers. Exhibitions are open to the public without charge every Sunday and Wednesday afternoons from 2 to 5.

PALOS VERDES

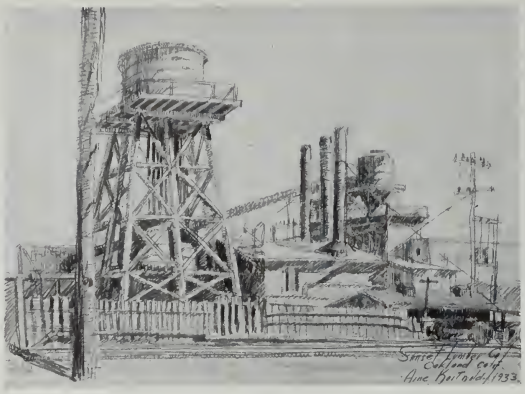
PALOS VERDES ART GALLERY, Public Library: A loan exhibition of old engravings and drawings; 16 rare old prints including such artists as Cornelius Cort (1574) and Giovanni Orlandi (1602); additional old engravings, the property of Mrs. Dorothy M. Lynes, including the works of Egidus Sadler (1600), Albert Durer (1800) and Bartilozzi.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Chinese and Japanese antiques, porcelains, bronze, jade, fine fabrics, lacquers, prints.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Reopens this month with attractions more numerous and varied than ever before. In the Library several new small exhibitions have been installed, ranging from a case of books commemorating the 400th anniversary of the martyrdom of William Tyndale, whose translation of the New Testament was the first to be printed in English (1525), to manuscripts and first editions of books of Jack London. Another exhibit illustrates ideas about women's education, 1508-1895. William Blake's water-color drawings illustrating Milton's "Paradise Lost" will be on view for two months longer in the Art Gallery. The visiting days have been increased with additional Sunday afternoons opened. Heretofore the exhibitions have been open on weekdays, except Mondays and on the first and third Sundays of each month. This schedule will continue, but hereafter the galleries will be open every Sunday from November to June. Reservations for cards of admission now may be made by telephone, as late as the morning of the visiting day. A Los Angeles number has been added, Blanchard 72324. Written applications will be filled, as in the past, when accompanied by stamped, addressed envelope.



Sunset Lumber Company in Oakland, California, a pencil sketch by Arne Kartwold

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Contemporary European and American paintings; 23 oils from the Phillips Memorial Gallery.

SAN FRANCISCO

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Federal Art Project exhibition of lithographs and oils; drawings by E. H. Suydam for Charles Caldwell Dobie's new book "San Francisco's Chinatown"; early Japanese figure prints from the Carlotta Mabury collection.

PALACE OF THE LEGION OF HONOR, Lincoln Park: An exhibit of California paintings, past and present; monthly art exhibition by Californians.

SAN FRANCISCO MUSEUM OF ART announces an exhibition of Landscape Architecture, Its Contemporary Expression and Historical Sources, from February 5 to March 22, 1937, as well as an associated exhibition of the work of the Pacific Coast Chapter of the American Society of Landscape Architects. The purpose of these exhibitions is to illustrate tendencies in modern non-period garden design, with its historical sources and background as exemplified in the development of landscape architecture from the earliest period to the present. The exhibition will be composed of the following sections: competitive, invited and concurrent. The prizes are substantial and suggestions on books to be consulted, materials and hints for construction as well as entry blanks may be obtained by application at the Museum.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: To Nov. 15, 40 plates from the History of American Design (Northern California Section); Nov. 17 to 30, first annual exhibition of the Stockton Art League; prints by William S. Rice.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park, Seattle: Sculpture by Boris Lovet-Lorski; batiks by Tanasko Milovich; paintings by Harry Bonath; drawings and paintings selected from work by post graduate students of Seattle high schools; an exhibition from the photographic society of America.

MISCELLANY

PLANS ARE PROGRESSING for the development of a Fine Arts Center in Hancock Park located on Wilshire Blvd. near Fairfax. The Board of Supervisors passed a resolution last April consenting to the use of the park as part of the site of the Fine Arts Center. The buildings contemplated so far are a school of arts and crafts, arts club, conservatory of music, school of theater and oratory, opera house, institute of motion pictures, television and radio arts, a chapel of sacred music and Hancock Hall. Well known architects such as Allison and Allison, Hunt and Chambers, Pierpont Davis, Gordon B. Kaufmann, Parkinson and Parkinson, Witmer and Watson and Reginald Johnson, have voluntarily formed an association for providing designs, plans and a statement of profit and loss on each building and on the entire project. Southern California needs to develop its richness in the fine arts and business and civic leaders are asked to give their support.

DR. EUGENE STEINHOF, Viennese artist and lecturer, is conducting two classes on color in the School of Architecture and Fine Arts at the University of Southern California in Los Angeles.

A REPORT on "Art Education in the High Schools of the United States" consisting of 134 pages and numerous graphs may be secured for 60c from the Federated Council on Art Education, 745 Fifth Avenue, New York City.

RAYMOND G. BARGER, a graduate of the College of Fine Arts at Carnegie Institute of Technology and of Yale University, has been awarded a special sculpture fellowship by the American Academy in Rome for 1937. He has recently finished a commission for three Madonnas from Lady Barclay of London. This year, along with his studies, he is working on a large bust of Abraham Lincoln for the Republic of San Marino.

FIRST PLACE in the fifth annual Robineau Memorial exhibition, national art competition, has been won by Prof. Glen Lukens of the University of Southern California College of Architecture and Fine Arts. Three glazed bowls submitted by Professor Lukens were chosen from 400 competitors as blue ribbon winners. Judges picked them for their "vibrant singing qualities," classing them as typical examples of a new type of art expressing "southwest design," developed by the U.S.C. instructor. Firing of the glass to a high temperature and injection of pine knots into the kiln give Professor Lukens his rare smoke luster and colors. He used blues rivaling ancient Egyption tourquoise, long a mystery to ceramic artists, pearl-like grays; sunset reds, sunlight yellows; and combinations of platinum and grays in his prize-winning bowls.

THE FIRST EXHIBITION sponsored by Living American Art, Inc., 55 Fifth Avenue, New York City, took place beginning October 19 at more than 225 points in the United States. This effort exceeds in scope any previous attempt at mass distribution of works of art in that it provides a new method of distributing pictures so that most people in the country may have the opportunity of seeing the best representative paintings by living American artists. The jury selects forty-eight paintings a year with the advice and counsel of the Advisory Board. The paintings will be reproduced by the collotype process by which almost exact facsimiles in full color are made. Libraries and schools may have four exhibits a year of twelve pictures each. There is no charge other than postage and an arrangement that each exhibitor will purchase at least one reproduction from each exhibit at the price of five dollars.

DR. EDWIN FRANCIS GAY, noted Harvard professor, has joined the permanent research staff of the Huntington Library at San Marino. He plans to complete a book on the Industrial Revolution in England and continental Europe stating that "The Huntington Library's importance as a repository of source materials for the historian of economic and industrial conditions in England and America is as yet not fully known or appreciated."

ASSOCIATED ARTISTS AND PATRONS opened their first annual Salon in the Frances Webb Galleries, in Los Angeles, October thirty-first. This exhibition will be open daily throughout November from nine to five, evenings from seven to nine. The organization is based on that of the Grand Central Galleries of New York. Sustaining members agree to purchase a painting or other work of art per year at preferred prices. In return the artist members give these patrons first choice from their best works. Ralph Holmes is chairman, Mrs. Frances Webb, manager-director and Isabelle Campbell, secretary. Jurors are Fitch B. Fulton, J. Duncan Gleason, E. Roscoe Schrader, Clyde Scott, and Nell Walker Warner. Artists members are Maurice Braun, Everett Bryant, Alson L. Clark, Leland Curtis, Margaret Dobson, Galen Doss, Theodore Jackman, Emil Kosa, Jr., T. H. Mackay, Albert S. Marshall, Harley D. Nichols, Edgar Payne, John Hubbard Rich, Stewart Robertson, Charles K. Ross, F. Grayson Sayer, Carl Schmidt, Charles Schubert, Arthur G. Sprenkle, Eugenie Pack Stiffler, Richard Taggart, Marion Kavanaugh Wachtel, Blanch Whelan, and Orin White.

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"The Road to the Bay," a painting by Aaron Kilpatrick.

DRAMA

By E. NORENE AYLES

Ziegfeld Follies

WE happened in on the Follies, unknowingly, on the Winter Garden's Twenty-fifth Anniversary. Happy are we that we did! It was almost our sole gratification to hear from the old Winter Garden troupers after the final curtain of the Follies proper.

In our estimation, it is criminal to associate the name of Ziegfeld with such a mediocre—or less—production. The greatest failure of a musical show, we believe, is for it to allow its audience to leave without humming a tune from it. We don't even know the name of one song from this year's Follies, much less are we able to hum one. The comedy is negligible; without Fanny Brice there'd be no show, and even Fannie isn't what she used to be.

John Murray Anderson's productions always appeal to us, of course, and there is some good dancing. But here again we feel that particularly Josephine Baker and Cherry and June Preisser are not permitted to give the best that's in them.

The entire production seemed half hearted. In every respect it was far surpassed by George White's "Scandals," which, in our humble opinion, maintained the lead in musical shows.

On Your Toes

THERE is a considerable amount of discussion as to the intent and interpretation of the ballets in "On Your Toes." Do they burlesque the Ballet Russe? Do they attempt to introduce a new type of ballet? Should one take them seriously? Or should one give way and laugh?

Having been rapt witnesses of this season's Ballet Russe at the *Met*, we dare to arrive at the following conclusions: There is a definite burlesquing of the classical in the Princess Zenobia Ballet. The dancing of Tamara Geva and Demetrios Vilan, as well as that of the entire ensemble, is of the first order, but it does not attempt to introduce a new vogue. We cannot take it seriously, and since we are not encumbered with inhibitions, we laughed at the decidedly humorous phases.

The Slaughter on Tenth Avenue Ballet is another matter, to be taken seriously and accepted as a definite style. It tells its story clearly, with the most effectiveness and least waste of time and action. We hope to see more like it.

Ray Bolger—need we say it?—is superlative throughout, but of course hits his high with his interpretative dancing in the second ballet. Luella Gear we shall remember for some of her fleet repartee—as we remember her: "That damn fish!" line in "Life Begins at 8:40." All in all, fast moving tempo, good acting and production, and some grand music, notably "There's a Small Hotel."

Ethan Frome

AS fine a production as we have witnessed this season. Raymond Massey, Pauline Lord, and Ruth Gordon carry a remarkable load on their shoulders with admirable ease and conviction.

We are Ethan Frome on that God-forsaken farm of his, struggling to keep the crops and live stock, harassed by his nagging, ailing wife—whom we could kill with a lust—becoming used to more than falling in love with the poor cousin (Ruth Gordon), who represents a bit of refreshment in a stale life.

We are Ethan Frome making an honest attempt to escape and live. We are Ethan Frome going swiftly over snow to certain death with the one he loves rather than part with her. And twenty years later, when all are living for death—he crippled, his wife gloating in her poor victory, his sweetheart maimed and demented but still alive and harboring loathing where once was love—our heart is the heart of Ethan Frome. His sweetheart's words: "I hate him; I can't stand his touching me. How long, how much longer, will you live, Ethan Frome? Ethan Frome, will you never die?" and his answer: "The Fromes have always lived long lives. I'll probably live to be a hundred or more." will live a long while within us, and in our hearts we shall wonder why? Oh, Lord, why? Ethan Frome shall die hard—for himself, for his sweetheart, and for us.

Call It a Day

WE feel "Call It a Day," deserves another attendance by us—if our purses would permit. We could laugh just as heartily again at the fast moving and smart dialogue and Glenn Anders' half dazed monotone.

Phillip Merivale—we loved him in "Cynara" and we still love him—in addition to being a typical male in the bedroom, has also the typical male lack of resistance to distracting charm, and leaves the management of his household to his wife with charming abandon. Gladys Cooper, as the wife, manages her difficult ménage and her own affairs with great dexterity and laudable poise .

The play throughout is typical of an average family—beginning with the eight o'clock fight for the two baths by the five members of the household, going through the elder daughter's disillusion of love (Florence Williams), the younger daughter's rapt adoration of Rosetti (thirteen year old Jeane Dante does a fine piece of acting), the son's adolescent struggle for adjustment (John Buckmaster), and the respective "offers" of Gladys Cooper and Phillip Merivale, to the final switching out of the lights at night and rapping on the wall for the youngsters to shut up and go to sleep.

CALIFORNIA POET'S CORNER

THE NIGHT HERON

By ALICE HARLOW STETSON

Where does he build his nest, whose cypress tree,
The velvet dusk of dawn out-velveting,
Welcomes him home no more
From night-long quest among the stealthy reeds,—
The furtive whispering reeds that tiptoe down
The dim mysterious shore?

Since, on his hillside, stripped of ancient boughs
That held the secret of his primitive nest,
Rises a gilded dome;—
And loud imperious bells insistently
Shatter the crystal of old silences,—
Where does he make his home?

The sunset sky is lonely for his flight,
Slow-winged and dark across the deepening west;—
Is listening for the fall
Of his far note that gathered to the heart
The old strange freshness of the spring, in one
Aloof inscrutable call.

Re-published from the University of California *Chronicle*.

BRIEF BIOGRAPHIES

Alice Harlow Stetson

OUR POET of the Month, Alice Harlow Stetson, is the widow of John Walter Stetson, former state senator and city attorney of Oakland, California. Mrs. Stetson's ancestors came over on the Mayflower, and she is the lineal descendant of Sergeant William Harlow of the Plymouth, Mass., colony. The Harlow house, built at Plymouth in 1657 (or 1677) of timbers first used in the original fort that the Pilgrim Fathers erected for defence against the Indians, is still standing, and is considered one of the most interesting of the historical houses of America. It is now the setting for an annual pageant depicting phases of early colonial life.

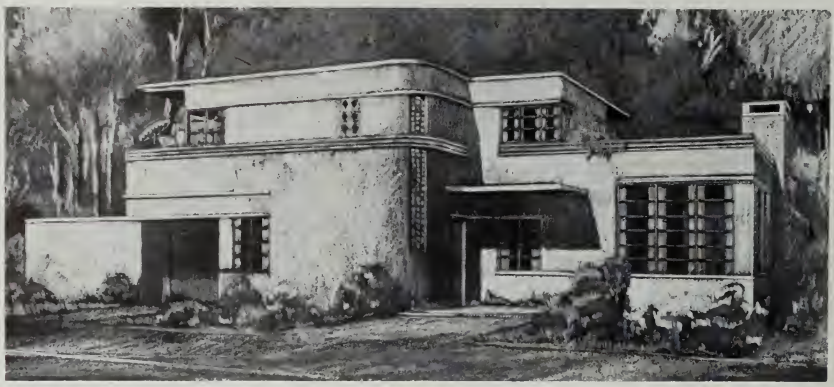
Mrs. Stetson was born in Plymouth, but came to California, with her parents, when a child. She is the author of a number of lyrics, very charming, atmospheric and poignant, that have appeared mostly in the University of California *Chronicle*, until recently the faculty magazine of the University of California.

Lewis P. Hobart

IF YOU don't know Lewis Parson Hobart that is your loss. If you have not seen his sketches in pen and ink and color you have missed more than you realize. If you have not been greeted by his sincere and cordial handshake and the twinkle in his gray eyes, you will try to do so if you are wise.

Lewis Hobart was educated in the University of California, the American Academy of Rome, and Beaux Arts Institute of Design in Paris. Among the many monuments to his unquestionable genius are the Mills Tower, William Taylor Hotel, Grace Cathedral and Bohemian Club in San Francisco. He was the architect for the U. S. Post Office Building in Portland, Oregon, and the Del Monte Hotel at Del Monte, California. He is a member of the American Institute of Architects, the American Academy of Rome and Society of Beaux Arts Architects.

But it is not these accomplishments in architecture nor the many others that could be recounted that make the privilege of knowing Lewis Parson Hobart a value to one. It is just that knowing the rare, courteous and sympathetic gentleman, Lewis Hobart, that makes every one feel better when they think of him.



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ANTIQUES

By ALICE R. ROLLINS

A New Glass for the Collector

NOW that summer vacations are over and another great battle in the game of politics has been won or lost according to our individual decisions, we can settle down to the pleasure of attending to our own affairs. Americans are particularly well adapted at doing this and have been since those early days when they established this republic and set a pattern for those coming after to follow.

In making plans for the season ahead, leave some time in your budget of activities for the study of antiques as they apply to the decoration and furnishing of the home. This may be a course of study arranged by your club or you may follow your own inclinations and read about those antiques that especially appeal to you. You will find it a study of absorbing interest and if you wish you may enter far fields of romance and story.

Antiques are no longer looked upon as a fad of the moment but they are as they should be, a definite part of the furnishing of the home. Emerson has said, "Our admiration of the antique is not admiration of the old but of the natural." There is no question of that and there will always be a large class who prefer the old and tried rather than some new innovation. Three-fourths of the beauty of old things is the invisible and indefinable work of time. And they are so homey and comfortable, these old things, we never tire of them.

If you are undecided what antique to study, look about you, it is a good way to discover fascinating new hobbies, whether it is the history of old castles or the making of glass. The enthusiast for old glass need not confine his interest nor collecting to American glass alone. To the glass admirers, we suggest they look at some of the old English glass. It is well worth collecting and while the present tendency in collecting is early American glass, the time will come when collectors will turn their attention to other kinds of glass and the wise collector will look at some of this while the market is low. This country has always been a good customer for glass products from the different countries of Europe. Since the early days of the colonies they have found a ready market here. Much of this is old and some of it rare. The collector with a little discrimination can find glass that is extremely interesting and very beautiful.

A short time ago the writer had the privilege of visiting at a house filled with interesting things that were shipped here from the old home in England and now cozily ensconced in a new home on the Pacific coast. We very much admired a small cabinet collection of Ellison glass, especially some small glass cups with handles. They were quaint in shape, small in size and had a small etched design of an open flower and leaves. In the bottom of each cup was the maker's trade-mark—a peacock's head in relief. We asked the lady of the house about these small cups. She called them "custard cups" and further explained they were used for dessert filled with a custard and a bit of nutmeg sprinkled on top. The cups are quite small and very pretty pieces of glass. If they hold only a thimbleful in comparison with modern containers for dessert, we must remember they were made at a time when it was considered fashionable for ladies to have dainty appetites and table services conformed to that standard of taste. The little cups have a high degree of brilliance, are clear crystal and soft and velvety to the touch. The decoration is well executed and pleasing in design. I am indebted to the Ellison Glass Company of Gateshead on Tyne for verifying the mark and pattern and for a brief account of the firm's history. The origin of the manufacture of domestic glassware on Tyneside dates back to the year 1659. Many factories were established subsequently in this district which has always been noted for the high quality of its products. The introduction of pressed or molded glassware was due to the increasing demand for cheaper glassware that would be as serviceable as the more expensive handmade wares in which lead is the chief and most costly ingredient. In due time such a glass was produced for domestic and ornamental purposes. Some of the finest crystal came from these factories located on the Tyneside. The glass has clearness and durability and compares most favorably with any handmade glass. It may be found in vases, fruit dishes, salad bowls, fruit and cake stands, celery vases, trinket sets and many other domestic forms.

We believe the collector will be able to find examples of this glass without much difficulty. Look for a good quality of crystal glass with a decided brilliancy. The mark is a peacock's head in relief on the inside and bottom of the pieces.

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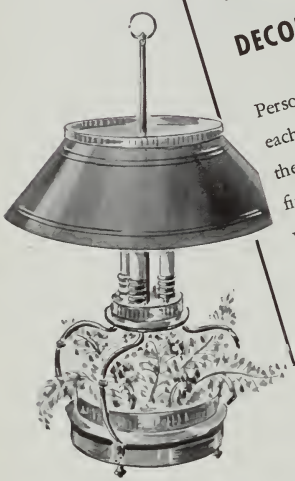
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ON THE RADIO

By LORNA LADD

THIS being the magazine's yearly school number with many of the beautiful new California schools illustrated, it behooves me to follow the lead and discuss radio in the schools as well as its effect on our generation of future presidents.

It is a certainty that you, as parents or even incidental friends of parents, know the effect of radio on the child at home. Radio rules the youngster, as the youngster usually rules the parent, radio rules the home. The boy or girl of the family knows every entertainment program on the air. The criticisms are invariably true, accurately shrewd. As in the movies the child wants blood and thunder or cowboys, the more the merrier, and he follows such serials to the destruction of your eardrums and patience. The child knows every sports announcer by his first name and don't ever doubt that the childish favorite isn't the nation's ace sportscaster. The child may, probably does, disagree with you at the dinner table and when corrected backs himself up by quoting a radio program and what was said. We won't go into the catch phrases picked up such as "Wanta buy a duck?"

As far as entertainment goes, it's there in a quantity and quality for the youngster which won't hurt him. Radio is so closely guarded and checked by the Federal Communications Commission that at no time will the offspring get anything so very detrimental to his moral or mental growth. He is so busy listening to "Renfrew of the Mounted" and wondering how he is going to get out of his current difficulty that he hasn't time to miss dime novels or—Mae West.

What part, then, does radio play in education? More, much more, than you realize. There are a great number of educational programs on the air directed to the child, planned and executed by those trained in the psychology of youth instruction. So well are they done it wouldn't hurt many a parent to listen in. They are interesting.

In some of the sparsely settled parts of the country, education by radio is the backbone of the teacher's curricula. Every school of any size has its built-in loud speaker radio system for auditoriums and many of the better metropolitan schools have speakers in classrooms. Assemblies are called for patriotic broadcasts, the President, or some other famous worthwhile speaker, the programs being released in the auditoriums. I have attended such assemblies from the fifth grade through high school and you might think the children would be bored, showing it by youthful wiggling and squirming. You are wrong—they listen attentively. The comments after such an assembly might startle you in the understanding the students have of what's going on in this country of ours. And—it is radio with its news broadcasts, commentations and similar programs which has given them this scope.

One of the most outstanding of the educational programs is Columbia Broadcasting System's "American School of the Air" presented daily Mondays through Friday at 11:15. This year manuals for 45,000 teachers have been distributed by CBS in answer to increasing requests from all over the country. The manual is the "Teacher's Manual and Classroom Guide" to the program and instructors in schools ranging from Government outposts to those in cities are correlating their courses with those of the School of the Air. This book gives a short synopsis of each day's instruction, followed by suggestions for visual aids, books for supplementary reading and music references. At the head of the page for each course is a comparative illustration tracing the progress in the particular subject from early times to present day.

The program's primary purpose, naturally, is to enliven and stimulate the pupils' interest in the routine classroom subjects. History, geography, literature and music with the inauguration this year of a "Science Club of the Air" in which students in the studio will perform experiments that can be simultaneously developed in the classroom, are the fundamental subjects.

Another program of great merit is the "Standard School Broadcast" released at 11:00 Thursdays by the National Broadcasting Company. Over 325,000 students in 3,000 Pacific coast schools are enrolled in the 1936-37 music appreciation course. The broadcast is divided into two parts, the first 20 minutes intended for elementary pupils and the final 20 minutes for advanced students, with a five-minute period between the two lessons while classes change. The morning classes are presented in conjunction with the "Standard Symphony Hour" heard at 8:15 in the evening, special study numbers used for the course being played in full during the evening program.

What child doesn't have a secret or expressed desire to play in the high school band? Perhaps parents can't afford the necessary instruction. Dr. Joseph E. Maddy realized such a possibility years ago and started a little program in Detroit. That little program has grown to the place where today high school bands throughout the country are able to receive expert instruction every Tuesday from 11:00 to 11:30 over any one of NBC's outlets. Dr. Maddy conducts a band of expert musicians and plays simple tunes which illustrate various solo parts. Students listening in are able to follow Dr. Maddy's baton both by ear and with the aid of instruction books which have been printed by the National Broadcasting Company for distribution at cost.

You need never have any lie-awake nights about the effect of radio programs on the "pride and joy" as long as the Federal Communications Commission keeps its tight rein on radio, and it will, never fear. There are programs such as "Witches' Tales" or "Sherlock Holmes" that will do the child no particular good, but they are always released late at night and if the heir hears the program, the parent has no one to blame but himself. The child should have been in bed a good two hours before.



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HORSES, HORSES

FOOTBALL fans won't have much time to gargle before they'll be yelling themselves "horse" at Santa Anita. On Christmas Eve when the children ask Daddy to tell them about Santa's Dunder and Blitzen, Daddy, with a one track mind, is likely to say he's never bet on them to show.

The Los Angeles Turf Club announces that the Third Annual Winter Season opens Christmas Day, 1:30 p.m., rain or shine, snow, hail, or earthquake. The races will be to the swift until March 6—53 days—with no racing on Mondays and Sundays.

The Santa Anita Derby is scheduled on February 22 and the Santa Anita Handicap on February 27. The San Juan Capistrano event on March 6 winds up the season.

A purse of $150,000 was expended on Santa Anita this year—toward the buildings and beauty of the grounds. Added to the picturesque natural setting of the Park on E. J. Baldwin's old Rancho Santa Anita, at the foot of the Sierra Madre Mountains, will be a new horticultural motif of sunbursts of flowers at each end of the infield—with the balance set in flowers and lawns. There will be some sixty acres within the enclosure devoted to landscaping.

From a realistic standpoint, there are sixty-five acres of surfaced and convenient auto parking at Santa Anita. The grandstand and bleachers are built of reinforced concrete and steel, hard to sit on without a pillow, but safe.

Santa Anita Park is reported as "conveniently accessible to all parts of southern California"—and to Europe, South America, and Little America, judging from the size of the crowds. Located at the junction of Huntington Drive and Colorado Boulevard in Arcadia, just east of Pasadena, it is about sixteen miles from downtown Los Angeles—by Pacific Electric, Ford, or Rolls Royce.

There have been no changes in the personnel of sportsmen and financiers who organized the Los Angeles Turf Club to revive racing in southern California after a lapse of twenty-five years. Hal Roach continues president and Charles H. Strub general manager.

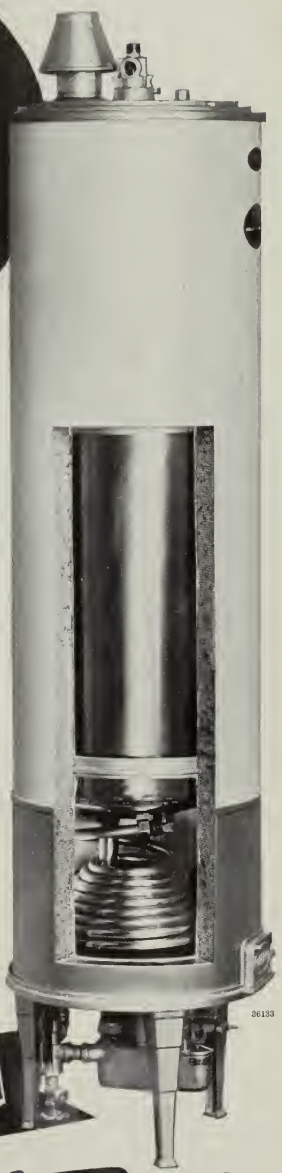
The Club submits that it has kept faith with the public to have true sportsmanship the inviolate rule at Santa Anita Park. The announced policy is to conduct racing on the highest possible plane; to encourage the breeding of horses, which once ranked as the third largest industry in California; and to accept and put into operation new mechanical and other inventions to improve the standard of racing.

Arrangements have been made again to use the American Totalisator to handle the pari-mutuel wagering, the electric camera eye to photograph the finishes, electric visional timing and improved motion pictures of the starts. All these devices help you to be sure that your horse really lost, so you won't be haunted with a vague doubt the rest of your life.

They're off! Ship ahoy! . . . No, maybe that's for yacht racing.



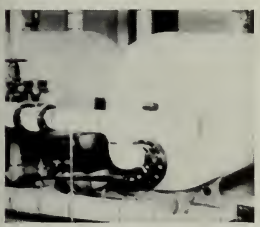
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Here Gladding, McBean & Co. produced a textured shingle tile 1/2" thick, 14" long and of three widths, 6", 7 1/2" and 9". The roof is random laid, varying in the distances exposed to the weather. The color is black and the hips sprocket type.

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RUNNING FIRE

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By MARK DANIELS, A.I.A.

TRUE ART

TOM SAWYER was no artist. No true artist could have done what he did. If you doubt this, tell your wife that at last you agree with her and you think that she should paint the kitchen over. If she is an artist, and most wives are artists at heart, what she will do will prove that I am right about Tom Sawyer.

She will leave the kitchen dishes, let Willie run off unscrubbed to school, forget to lock the front door and dash off to the paint store. For the next week a strong odor of turpentine will permeate the house. Spots of ivory, green and scarlet will dance before your eyes during your morning shave until you surreptitiously call up your oculist. A speck or two of orange may appear on your slice of roast beef. But each night you will be met with a smile of welcome and true happiness that is often rare even in the happiest of families. With a hug and a smack she will cry, "Oh, darling, hurry, hurry. Don't bother to take off your coat. You must see how much more cheerful the kitchen looks with the canary colored panels and the vermilion trim. It's just too ducky." No wonder she is happy, for at last the long-pent yearning to wallow in paint knows no restraint.

Now what did Tom Sawyer do? He did no such thing as your wife or any other true artist would do. Pope says that "art subdues the strong," and Tom, of course, was strong. But he must have been either a coward or no artist for he called in boys to wield that magic paint brush and sat by watching them without a quiver. Other things he did, such as digging his way out of jail with a "knife and fork," showed him to be brave, so there is but one conclusion. Tom Sawyer was no artist.

Q. E. D.

THERE is something about this painting the walls and the trim in your own house or that of a dear friend that gets into the blood as well as under the nails and in the hair. I know, because I once painted a ceiling on Matt Moore's fun room and, although it took two gallons of turpentine and a quart of hair tonic, to say nothing of other restoratives, to bring me back to human semblance, I enjoyed the work. What Matt thought of it I do not know. He is so reticent. But that is not the proof I had in mind.

Some fifteen years ago, I built a studio in Pebble Beach. I really did quite a bit of the actual building, layman that I was. But in the painting I had professional assistance, and how. In old Monterey lived a dear friend whose fame throughout the world as a great painter cannot be increased by any eulogies I might write. Masterpieces of mural decoration by Francis McComas may be seen on the walls of the Del Monte Hotel and many other great structures, but his masterpiece was done on a wall in my studio in Pebble Beach.

Frank was engaged upon the work of a now famous mural at about the time I was ready to paint my canvased walls. "Mark," he said one day, "One secret of a good wall is hot glaze over a cold color. I'll come out and show you how to do it." He did. The body color was a pale electric blue, cold as the ice of Greenland. I was worried. When it had dried, each day Frank would come out and, with two gallon buckets of thin glaze of a burnt orange color, I imitating Frank as best I could, we applied that hot color. Frank, with a large wad of cheesecloth, would step up to a spot on the wall and pat the surface with that unmistakable sweep of the trained artist. Then he would step back half across the room and study the effect. Cocking his head on one side, then the other, he would say, "God, isn't that beautiful." Within a week we had an area eight feet square finished to his satisfaction. The room was finished at about the time a five gallon demijohn of claret a fisherman had traded me for some tuberous bigonias was emptied and Frank allowed as how he had better get back to work. I had forgotten that during the weeks he was helping me Frank should have been working on his two thousand dollar commission. He nearly lost it through the delay.

That is how painting a house can get under your skin.

AND WHAT'S MORE—

WHILE on the subject it might be well to say a few words about the favorite alibi of a certain type of building contractor. In San Francisco, and in a number of other places that I know of, houses are going up in hundred lots without the benefit of architect. You can kick a hole in the walls of many of them within a month after their completion. The boom is on with a vengeance and what with FHA Loans, politics, war in Spain and athlete's foot no one seems to have time to see that the small house owner gets any sort of a deal, much less a square one.

The contractor's alibi is, always, "I don't like to work under an architect. He makes the house cost too much." Too much for whom? Too much for the contractor who wants to skin the job to a point where the structure will fall down of its own weight. His only worry is that it may fall on him before he can get out. *That's* why a certain type of contractor does not like to work under an architect.

PINCH-HITTING

LETTING someone pinch-hit for you has always seemed to me a form of passing the buck. At college it took the form of "cribbing" or sitting next to the Phi Beta Kappa student in advanced mathematics exams. In later life it is not unlike letting mother answer the door and telephone bell during the first ten days of the month.

No active person has reached his fiftieth birthday without having at one time or another, rumbled up a rusty prayer for a "pinch-hitter". It may sound like lifting one's self by the bootstraps but I have found that pinch-hitting for yourself is possible and saves a lot of running around.

BACK TO ART

I HAVE been planning for some time to return to fiction but it has been only in the last month that I have learned the formula. Plot doesn't really count for much; it's the names of people and places. They must be unique. Of course you have to have a heroine and she can't live in the streets or, at least, she shouldn't. And then she must be kept busy at something besides reading Faulkner and Freud. After that nothing much is important.

With this well fixed in my mind I have at last worked out a best seller. After months of pondering I finally hit upon a name for my heroine. She shall be yclept "Goldie Locks." Wait. She is going to live in a vine-clad bower with a trellis arch over a picket gateway on which will be painted in canary yellow, "Bide-a-wee." I hear your indrawn breath. The house will be under a spreading chestnut tree at the end of "Sunshine Lane." Try to be calm. During the day her cheery smile will flash a welcome to the customers of her little shoppe. The rest doesn't matter. You will get your copy quicker if you form on the right.

SUPERLATIVES

IT HAS been said that the key-note of American humor is exaggeration. That may have been true some years back but it only scratches the truth today. There has been some argument of late as to whether competition or reciprocity is the life of trade. While this debate has been going on, another competitor crept in and now Exaggeration is the life of trade.

In journalism and literature exaggeration has developed the biceps, triceps and deltoids, to say nothing of the adenoids, of the superlative until it looms up over the philological horizon like the Colossus of Rhodes bestriding the dictionary, the cyclopedia, the press and the national vocabulary. Icyest, Whitest, Emptiest, and Heavenliest are some in this morning's paper. I have read of a thing "most unique" although I do not believe there is a comparative of unique. Josiah Quincy said, "I well know the peril which lies in superlatives—they were made for the use of very young persons," But no one heard him.

I wonder what will happen when the *last* has been described. Can it be possible that we will come back to the simple, direct statement?

FORMULAE

THE chemist cannot practice his art without a knowledge of the formulae necessary to his compounds. The bridge builder must have his formulae for the calculation of resultant stresses and strains. The architect uses formulae for the computation of cubic content and other important factors incident to structural design. The astronomer, the navigator, the manufacturer and a host of others find need or legitimate use for formulae. But there are two formulae that are anathema. These are "Heaven is what you make it", and "Hell is here on earth." I will not bother to quarrel about the philosophy intended. They are the philosophy of the cocktail bar and the formulae of the Rounder.

RETROSPECTION

SEATED one day at the typewriter, I had a hunch that I might get some fun out of an old book of etiquette. One gets so fed up when one pounds one's typewriter all day about lipstick, gangsters, swing songs and innocent criminals. So I took down Hillgrove's "Complete Guide to the Art of Dancing" with its chapters on deportment, toilet, etc., last printed in 1863. There are always a lot of laughs in such books.

"When an introduction to a lady is solicited—the consent of the lady to make his acquaintance should first be solicited—it being understood, however, that *the introduction is for that evening only*", was my first note. My, how we have progressed. Then, "In waltzing, a gentleman should exercise the utmost delicacy in touching the waist of his partner." More progress. Next, "The ladies' dressing room is a sacred precinct, into which no gentleman should ever presume to look." Weren't they fussy? Finally, "An introduction in the ball room does not entitle you to afterwards claim acquaintance with a partner." Sissies—and a split infinitive.

But as I read on, my hilarity slowly subsided to give way to a growing sense of sadness. In place of the humor I was seeking to find in the customs of my mother's days there arose before my eyes the picture of the "gentlewomen" I knew in my boyhood. I began to recall their delicacies of conduct, their sweetness, their purity, their grace and their instinctive charity. I saw a parade of crinoline, coiffures that would have been the envy of Marie Antoinette, high bosoms, dainty waists and tiny feet, and there was no more laughter left in me.



A MILLION DOLLAR ARCHITECT DESIGNS AN $85,000 COTTAGE

The edge of a mountain was leveled off to make a superb site for this rambling, informal house, the residence of Mr. and Mrs. Howard Hawks in Beverly Hills. Myron Hunt and H. C. Chambers, architects.

PLANNING A HOUSE FOR ITS USES

By MARK DANIELS, A. I. A.



Photographs by W. P. Woodcock

THE exact period of gestation endured by genius in the conception of immortal ideas is never accurately known, but for a hundred years or more the horse-trough was built upon the ground. During that period, whenever man so far gave way to a momentary tenderness that he decided to let his horse have a drink, he had to get out and un-check him so that the animal could get his head down to the water. When, and often before, the horse had finished drinking the man would hook up the check rein and climb laboriously into the buggy again.

I said this went on for a hundred years or more. It was probably much longer before a genius of imagination and originality discovered that if the water trough were raised a few feet the horse could drink without being un-checked and the driver saved the trouble of getting out. Right in the face of all past practices, customs and traditions this crack-brained futurist advocated the higher horse-trough. Much in the same way that people opposed the use of anaesthetics on the ground that man should suffer pain in retribution for his short-comings, some held that he should get out to water his horse as a token of appreciation.

In spite of the reactionaries, the "Bigger and Better" horse-troughs got under way, but the movement came too late, for automobiles have no check reins. For more than a century man had worn out buggy steps, vocabularies and breeches before it dawned on him that raising the water trough a few feet would eliminate all these annoyances. Fast work, at that, in comparison with some of the antiquated methods that tradition still dictates to the architect.

A fair example of the struggle against tradition in architecture, is what is called the "Modern House", but what I prefer to call the "House of Today." By the house of today I do not mean those extremes of horizontality that look like a stack of waffles. Every great movement develops extremists, and in the struggle to free ourselves from old prejudices we were bound to bring out extremists. It is possible that, if the automobile had not developed with such astounding rapidity, some extremist of the horse-trough movement might have argued that if raising the trough four feet would save the driver from getting out, raising it fifteen feet would obviate the necessity of the horse drinking at all. There is always that group who believes that if a gardenia in one lapel is pretty a gardenia in each lapel is twice as pretty. We just have to put up with them and try to get them to take their thumbs out of their mouths.

By the house of today I mean the one that has ignored prejudice and tradition wherever those emotions run contrary to common sense, health and comfort. Steeply pitched roofs in the desert, wide, overhanging eaves in Alaska, Mansard roofs on bungalows, toilets off the dining room, attic spaces that can serve as nothing but a breeding ground for termites, halls that must be lighted by day, windows that are located only for exterior appearance, basements that only a cockroach can work in, absence of sunlight and air, overhanging bal-









RESIDENCE OF
MR. AND MRS. HOWARD HAWKS
Beverly Hills, California

MYRON HUNT AND H. C. CHAMBERS,
ARCHITECTS

Harold Grieve, Interior Decorator

Florence Yoch and Lucille Council
Landscape Architects

L. D. Richardson & Company
Builders

conies that are accessible only to birds and bats, fireplaces that smoke because they are designed like grandfather's, are only a few of the relics of the past that I refer to as products of prejudice and tradition.

Sir Banister Fletcher lists six influences that determine architectural style. They are Geography, Geology, Climate, Religion, Politics and Society, History and Tradition. Of these one, Religion as related to domestic architecture, gently is being laid to rest and another, Tradition, has one foot in the grave. God grant that Politics may follow, in the sense that Politics is known to the citizen of the United States. This would leave three inescapable influences, Geography, Geology and Climate and the solution of our domestic architecture problems will rest largely upon the basis of our knowledge of the importance of these three influences.

Many of our objections to the house of today are little else than prejudice. I hold no brief for the flat roof. I don't like flat faces, flat feet or flat, let us say, fronts. But I have seen flat roofs that were particularly appropriate, and charming for that very reason. Through prejudice we cling to the pitched roof in localities where the flat deck is more appropriate, economical and usable, and we often go to extremes in the other direction. There is a tribe in Africa who consider no woman beautiful unless the place her mother once spanked has been developed to dimensions that prevent her from sitting down. This would seem to be carrying the dislike for flatness too far for comfort.

Fenestration is often spoken of as the primary element of beauty in domestic architecture. With the exception of the need for high ones to jump out of during the past years of depression, the purposes of a window are to

(Continued on Page 46)







In the work of Myron Hunt there is always an atmosphere of restfulness that is not due to the selection of furnishings. Mr. Hunt seems to be able to arrange his rooms, his entrances and his fenestration in such a manner that the interior cannot be spoiled by even an amateur decorator. It is no wonder therefore, that in the Hawks' residence, with the interior decorating in the hands of Harold Grieve, the result makes one want to go to the FHA for enough money to build a house just to let Mr. Hunt do the designing. There is one drawback however to a bedroom like this: it tends to make the dining room superfluous for it is doubtful if many people could resist the temptation to have their daily meals served before this inviting fireplace. Still, after looking at other pages, we might feel the same way about all other rooms.

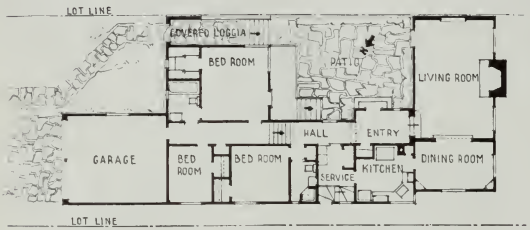


RESIDENCE OF

MR. AND MRS. ROBERT W. WALKER

Berkeley, California

MARK DANIELS, A. I. A., ARCHITECT



FLOOR PLAN

It is said the small house cannot be so designed that it will not have the feeling of cramped space; that the rooms will be out of scale unless they are large enough to entertain a number of guests; that the small house must always be a temporary abode on the road to wealth. If you think this is true, ask Mr. and Mrs. Walker. Their lot was narrow and sloped in two directions, but these slopes were turned to good use. A few steps down from the front gate reaches a landing in the patio, and diagonally across is the front door which gives entrance to a small reception hall. To the left is the living room with its open ceiling which has the spacious appearance a low ceiling would not have. To the right, up a short flight of steps are the master's bedroom and servant's room. The guest bedroom is on the level of the entrance hall. The dining room is really an extension of the living room, and when not used for dining purposes it may be converted into a small stage for motion pictures or amateur plays. On the patio side of the master bedroom is a terrace overlooking the garden and the distant bay. Large windows with their Venetian blinds frame vistas of the Golden Gate and through them the sun pours in. Yes, it can be done, even on a forty foot, sloping lot.







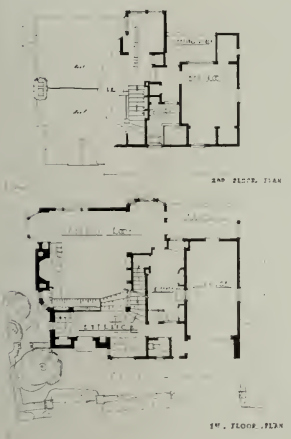
RESIDENCE OF
MISS A. G. FRASER

Oakland, California

W. R. YELLAND, ARCHITECT

A little house reflecting the old world in the mellowness of its materials but modern in its arrangement. In a small house, nothing is more desirable than to feel space yet have the intimacy of small spaces. On entering a paved terrace is a few steps above the main floor. From this terrace many things may be surveyed; the main floor with the fireplace to the left; the large window in the far wall through which can be seen the canyon below and the city and range of hills beyond. This wall extends along to enclose a dining space, an area snug with a low ceiling yet very much a part of the large room where the ceiling goes up to fourteen feet. The distance across the combined spaces is forty feet.

To the right of the main room is one of the features of the house, the open stairway, and directly in front of the stairs is room for interesting furniture, a rest, a casual lunch. Meals can easily be served here as the kitchen is accessible through a small door. Books abound everywhere; both sides of the stairs are lined with their richness and color. At the top of the stair is a balcony which is still a part of the main room. It is generous enough to afford a sleeping place, a desk and more books.





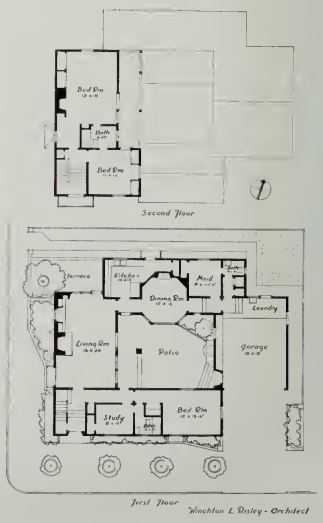


RESIDENCE OF
HARVEY L. MILLER
La Jolla, California

WINCHTON RISLEY, ARCHITECT

Some houses are like a doughnut—all around a hole in the middle, yet it is doubtful if the culinary art furnished this particular inspiration to the architectural plan so popular in Mexico. Not that the Miller residence is in any way reminiscent of Spanish Colonial—or at least not until you get in the patio. Here a string of chili peppers would be as much at home as sauerkraut in Milwaukee. The planting shown is in sympathy with the feeling of the court and adds its invitation to that of the sheltering walls. The residents of La Jolla say that their flowers grow to great dimensions due to the balmy sunshine and salty air. If you are confused by the floor plan, we might add that in execution it appears to have been turned over, the garage being on the left instead of the right of the house.







SOLVING THE GUEST PROBLEM

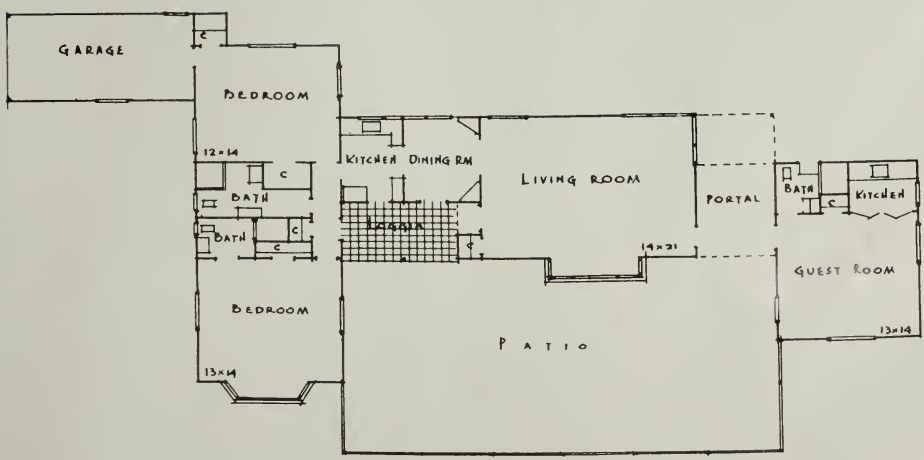
Residence at Rancho Mirage for Mrs. Frances Gardner

CHARLES A. HUNTER, ARCHITECT

While the perfect hostess is the one whose presence is more of an absence, the same is perhaps applicable to a guest. Thus the modern home is built with a separate guest wing—a unique guest apartment, as in the above Ranch House. The apartment consists of a living room with built-in bed, bath, and small kitchenette. Neither guest nor host need adjust himself to the other's schedule. If your guest is the kind that likes to get up with the chickens, you no longer need feel tempted to put him in the nearest henhouse. And if your guest thinks your coffee is so much deluxe style mud, he can cook his own caffeine. The arrangement is ideal for snoring guests—that is, for the host. Hitherto, the problem of segregating the homo snoro was a delicate one. He couldn't be politely requested to sleep out in the woodshed, or in the next county.

The bathroom time schedule in the morning is made easier by the guest apartment. Until modern times, the family and the guests lined up outside the door, got into petulant quarrelling while one guest was luxuriantly soaking in the tub.

A guest wing on a country house, especially, presents the advantage that you can give some friends or relatives a good time without having to be with them, which is occasionally desirable. Keys to a city may be quite an honor, but the keys to a beautiful Ranch House on the desert, "away from it all," are a practical beneficence. This Ranch House, built by Mrs. Frances Gardner, is at Rancho Mirage, the new desert community near Palm Springs. Now what we'd like to know is where Mrs. Gardner keeps the keys to that guest apartment.









AN AVOCATION DICTATES THE DECORATION OF A ROOM

The Music Room of Dr. Oscar Kemper Mohs in San Francisco

Arthur Baken, Designer and Decorator

Overlooking a spacious garden that becomes part of the decorative scheme this room is an ideal music room. Decorated in values from black to white with the greyed middle values predominating, faded red is used as the only accent. Walls are dull greyed white and the floors affect the patina of age in deep black oak. The upholstery is of black and white linen and the colors are so subdued and interwoven that the effect is of soft grey. The open fuel box filled with pine cones adds a note of hospitality to the scene. The music cabinet beside the fireplace utilizes a pair of old doors found some years ago in Paris and cherished for their beautiful paneling. The predominating grey tone is continued in the fur rugs on the floor as well as in the bleached tones of the furniture.

Grand pianos are the bete noire of the decorator but in this room two pianos are arranged with a black mirror screen as background and do not seem out of place. An old decorative panel in values of grey with touches of faded red hangs on the wall. No attempt is made to disguise the overhead beams and they create an interesting decorative pattern on the ceiling.

Ample comfortable seating space is provided so that long evenings of music or small concerts may be enjoyed in pleasant surroundings. Casement curtains in greyed white with a fringe that repeats the note of old red may be drawn at night, but during the day the gardens come into the room through the wide doorways. The scheme makes no attempts at "Periods", but each item is selected for a specific function and beauty and even the dog enhances the decorations.

TRADITIONAL OR MODERN DECORATION?

By BEN DAVIS, A.I.D.

WHENEVER interior decoration is the subject of conversation there is much discussion of the advisability of furnishing in the "Traditional" or "Modern" styles. Much has been written and said concerning the subject, yet the public is still confused by the issue.

Analysis of the traditional or the modern styles in the light of present day needs will go a long way in eliminating confusion. To date a taste for modern decoration is like a taste for olives, you like it or you don't; there can be no half way point between.

This giving up of the past and yielding to the present is unnecessary. The use of period styles is logical and reasonable. Traditional styles are suitable and easily adjusted to our needs today. There exists no quarrel with good traditional furniture in the modern house. Long association has proven the suitability of traditional styles and they possess a strong sentimental appeal that cannot be denied.

Just after the war, period styles were "discovered." Before that time this country witnessed the "Golden Oak" era and the false glorification of the simplicity of "Mission" furniture. The public, hungry for a more graceful and beautiful scheme of existence and furnishing, quickly discarded the square block-like forms for the more graceful curves of traditional styles. At first the mood of Renaissance Italy was in favor, with that of Elizabethan England in a strong second place. Later was witnessed the ascendancy of the Eighteenth century styles of England and the Continent to popularity.

The opening of the American Wing of the Metropolitan Museum in New York was the inspiration for a wave of "Early American." French Provincial followed in popular favor. The Exposition in Paris in 1925 introduced the world to so called "Modern" decoration, though the style was not freely accepted at first. It has been gradually increasing in popularity until today it is an acknowledged "Style" of decoration.

The home as we know it today, as a place of comfort and privacy, is a tradition that we inherit from that rich period of the late Renaissance. It was then that the world became "House Conscious." Man, no longer forced to live in a fortified castle with battlements and moat, sought a more comfortable ideal in his home. Rooms became smaller and more compact and were designed for specific purposes, as dining, sleeping, cooking and entertaining. The invention of the printing press in the middle of the fifteenth century made libraries popular and they were included in the house plan. The mania for collecting, stimulated by trade with the east, was the inspiration for cabinets, cupboards and many small scale pieces of furniture. Letter writing was the fashion and desks and secretaries were especially designed for the purpose. Tea and coffee drinking were introduced as well as games of chance and small tables were designed to fill the need.

The Eighteenth century was the age of the glorification of the art of cabinet making. The cabinet maker's shop became the fashionable meeting place of the day. Prospective owner and cabinet maker met daily on common ground to discuss each new phase as it developed. The results of this effort are to be seen today in the fine old pieces that come to us from that period. The cabinet maker was no longer a "joiner," limited to paneled woods, but he now became the master of inlay and veneer.

The Eighteenth century with its self-conscious social forms dictated the popular decoration and furniture. Entertaining was formal and splendid, demanding great "State" dining rooms. Man was recognized as wealthy and important if he had ostentatious and important surroundings. Fine craftsmanship, subtle lines, and beautiful forms were the natural result of the social requirements of the times.

Late in the period the French Revolution brought about a revival of the simplicity of the Greeks and later under Napoleon, Imperial Rome became the vogue. In Germany the style was accepted as Biedermeier and in England it was known as Regency.

The fashions of our country have followed the same history of design. The early Jacobean style is known as "Early American" here and the "American Chippendales" introduced the formality of Eighteenth century England to the colonies. American Empire is our interpretation of the French Empire.

This is a great heritage. The splendors and the beauty of the past are not easily forsaken. Great epochs of painting, music and literature are appreciated and enjoyed today. Modern decoration does not scorn authentic period styles nor good reproductions of period pieces. Modern decoration does deplore the thoughtless repetition of period designs which serve no purpose but that of applied ornament. Traditional styles faithfully preserving the traditions of their period are suited to the modern house. The reproduction of fine traditional styles in cheap woods and with inferior craftsmanship receives the just condemnation of modern decoration. The decorative theory of today appreciates the beauty of Eighteenth century furniture but rejects the Eighteenth century theme of decoration, with its over-elaboration of details and its accent on each item of decoration in the room.

Modern art theories place emphasis upon the mass rather than upon details. The modern world looks at a metropolitan skyline, a sculpture, a painting, or a room as one complete unit, rather than something which is made up of a number of smaller units. It may be that the machine world has dictated such a theory.

Modern decoration in furnishing a house considers the house as one unit. Each room in the house is but a part of the whole. Using the same theory applied to a room, every piece of furniture, the rug, the walls, the floors, the pictures, the lamps, draperies and accessories are as so many portions of a unit, not separate items of decoration. There must be a blending harmony existing between each piece in the room. This premise is almost classic in theory with its accent upon the relation of one portion to the other.

If the selected style rejects the "Traditional" mood and elects the "Modern" the same ideal dominates the scheme. Bad examples have done much to discourage the modern style in the mind of the general public. The proximity and availability of materials has always played an important part in design. Each age sees the introduction of new materials and the perfection of older ones. The first attempts to utilize the new materials have always been a period of trial and error. In the case of traditional styles the items of "error" have long since been lost and forgotten. In our own age we are living witnesses to the method and often the "errors" have discouraged us. Machinery has eliminated much of the work of the cabinet maker. He no longer is the designer at the bench that he once was. Today the designer works out on the drafting table the design that is to be completed on the machine. Too often materials are forced to do that for which they are unsuited by nature. This is the reason for the mistakes we see. There is nothing wrong with the theory.

The new materials at hand, glass, leather, cork, metal, mirror, aluminum, strange new woods heretofore little known or used, —— all dictate new methods of construction and new types of design. Because of these new materials texture is considered today as of importance, where the past has long neglected it.

The traditional styles do not offer any color theory that is comparable to present color theories. No longer does color strive for attention, but now it becomes part of the room. Modern decoration gives consideration to the wood tones in a room. Color is massed and arranged so the eye moves easily from one part of the room to another without any one item of decoration catching and holding the eye for too long. The color theory of the Impressionists, who saw color in atmosphere, has

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THE INFLUENCE OF MOTION PICTURES ON INTERIORS



"Just like a story book"—or "just like in the movies" is no longer a phrase which rings true, at least not architecturally or decoratively. Artists, creating the interiors photographed on studio sets, have been chalking a higher line of beauty, which others, engaged at American home furnishing have observed and appreciated.

Life imitates literature, and the real world draws from fancy. The shadows of graceful interiors on the screen have been returned to substance throughout American homes. The films have contributed to the revival of period beauty and the refinement of the modern themes of interior decoration and Duncan Cramer, outstanding among Hollywood art directors, created the interiors shown on this page. Above you see a set from "Star for a Night," the apartment of Jane Darwell and her children of the story—Claire Trevor, Evelyn Venable, Dean Jagger. It is an unconventional treatment of the eighteenth century English period. Textured walls and modeled plaster work in an amber shade are graciously contrasted by an off-white joinery-work and trim. The living room is carpeted in chocolate chenille, accented by soft Oriental rugs. Groupings of contemporary furnishings compose a room of quiet elegance.

Below, and also from "Star for a Night," is Astrid Allwyn's apartment, in an ultra-modern treatment. For this room Mr. Cramer used materials to serve utility in a simple manner. The walls are platinum gray, accented by off-white lacquer structure and fittings. Beige lacquer floors with jade chenille and zebra rugs complete the setting for smart groupings of conventionalized eighteenth century furnishings and accessories.



AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

Life Begins After the Junior Matinee

THE Mark Twain Society, about two months ago, awarded to Don Marquis a concrete acknowledgement that, in their opinion, he'd contributed more substantially than anyone else to American humor of the current century. As a reader of Don Marquis, whatever he writes, I think an acknowledgement of the sort was fair and due. Yet, as a reader, also, but rarely, of the movie review department conducted by the California Congress of Parents and Teachers, I wonder if the Society was conscientious enough about considering all the contributors.

I have before me the "Movies of the Month" page from the October number of the California Parent-Teacher magazine. It consists of "Film Estimates of the California Congress of Parents and Teachers." The purpose of the department, of course, is to guide groping parents in picking pictures which their children can possibly see without coming home afterward and springing some alarming comments on life at a meeting of the Women's Missionary Society. Pictures, in other words, which may be just okey dokey for the kiddies, but a darn bore to mama and papa.

I have no quarrel with parents exerting some control over what their youngsters do, although I suspect that in many cases the management really ought to be reversed. After all, no parent enjoys having the kids raising cane around the house, any more than a child cares to have mother and father doing it. But I do believe that the film censorship assumed by the Congress, or by any other public welfare group, is unnecessary, wasted energy—not to say a fizzle of a recitation in dramatic criticism, which, if it were not for a saving virtue of undesigned humor, ought to be graded F, zero, or X, and two hours after school.

Will Hays and the picture people themselves have been carrying on a thorough job of censoring. It seems to me there are now very, very few pictures which could start Junior—or anyone—thinking, if that isn't desired.

One "estimate" in the October "Movies of the Month" proves that self censorship. I was almost out for the count when I discovered that the thin ice skating tournament of the contemporary theater—"Sailor, Beware," is, made into a movie, not only lily pure enough for any "adult" but at the top of the list of pictures suitable for a "Junior Matinee"—that is, for children from eight to fourteen years. The cinema is a remarkable science. I haven't seen "Lady Be Careful," which is "Sailor, Beware" reformed, but the play must, indeed, have been meticulously scrubbed behind the ears by the script writer, or else scissored right and left with the Will Hays snippers.

The review in the California Parent-Teacher reads—"Humorous dialogue, carefully motivated characterizations, and sympathetic directing make this comedy based on "Sailor, Beware" good entertainment. The story concerns a bashful suitor and a straight-laced chorus girl." In the play it was the dialogue, not the characterizations, that were "carefully motivated"—with double meanings. And while the play was "good entertainment," if you liked it, it was hardly "good." If censorship, then, is so thoroughgoing with the picture industry, why is any more control necessary?

The other film for a Junior Matinee is "The Sea Spoilers," reviewed to wit—"The operations and loyalties of men in the Coast Guard form the background for this social drama. Nefarious doings at sea are, after much suspense, discovered and punished while the courageous lieutenant is rewarded with both promotion and love." If your youngster is getting up to "nefarious doings" around the neighborhood, this "social drama" will presumably convince him that those things are apt to be discovered and punished. And the courageous lieutenant, even if he is a sissy, gets the extra ice cream.

After the films that are okay for Junior, there are a number of pictures that won't have a nefarious influence on anyone in the family —from Baby to Grandpop. These come under the heading—"Family" and, in parentheses, "suitable for children if accompanied by Adult." The idea here, I guess, is that if the story begins to get a trifle frank about things, Junior can be hurried out posthaste and taken home to play checkers, while the Adult rushes back, equally posthaste, to follow the new, and very interesting, developments of the plot.

Classifying "The Devil Is a Sissy" as "tense for children" and "The Last of the Mohicans" as "thrilling without being emotionally exhausting" brings up another argument for the censorship which it would be unfair to disregard. And that is the emotional effect of certain films. But I have a notion that, on most children, the only pictures which do have any emotional effects are the ones children love, anyway—Indian fights, etc. Custer's last stand, matrimonially, bores them. At least the stuff bored me—and still does. I've concluded from harrowing experience, that children are less "emotionally exhausted" by a melodramatic movie than are grownups. I've listened to a child retell a movie "thriller" which left me reaching for the ammonia, but which the child described as unconcernedly as though he were relating what the school cafeteria served for lunch.

The criteria by which pictures are judged are occasionally hard to grasp. While "The Devil Is a Sissy," with Freddie Bartholomew, is found "tense for children"—although a "Family" picture, "Hollywood Boulevard" is unreservedly recommended. "This dramatic interpretation of life in the film colony," says the review, "will hold audience interest for Hollywood fans. John Halliday is the egotistical Don Juan of the screen who is compelled by circumstances to write his memoires and thus involve many in injurious publicity is superb in his part," and so on.

"Stage Struck," the musical, is classified as a "Family" picture and is described as containing "bits of good comedy, nice costumes and dancing." The reviewer's sentence construction infers that there are "bits of nice costumes" in the picture, which, I imagine, is quite true.

The final "Family" picture is "A Son Comes Home." Here the reviewer remarks that "lack of realism and exaggerated maternal impulses prevent this melodramatic social drama from becoming outstanding." I wonder if the whole "Movies of the Month" department doesn't foster "exaggerated maternal impulses."

Barry Benefield's novel, "Valiant Is the Word for Carrie" is, as a film, and I suppose as a book, considered "suitable" only for "Adults"—(no children under 18). The review reads—"A woman of lax morals rebuilds her life and is changed from a social outcast to a useful citizen through her love for two forlorn children and their need of her. This dubious screen material is presented with a delicacy and good taste which lessens its offense." Poor Carrie's "maternal impulses" at last gave form and meaning to her confused life. The whole picture is heart-warming with human affection. Isn't that good for children—for anyone?

Turning back to the "Family" pictures I quote a review of "In His Steps"—"This picture presents an irresponsible young couple who elope and marry against the wishes of their parents, obtaining their license and the services of the minister by false statements. They are brought to a realization of their willfulness and a truer understanding of life and its responsibilities through the example and influence of a man who tried always to walk 'In His Steps.' The young people are very human and appealing." Yes, they must have been appealing—pathetically appealing beneath such prim smugness.

So much creditable work is undoubtedly being done by the California Congress of Parents and Teachers toward the building of

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"A thing of beauty is a joy forever." Residence of Mr. and Mrs. Cyril Chappellett, in Bel-Air. H. Roy Kelley, Architect

COMMON ERRORS IN ESTIMATING THE COST OF THE SMALL HOUSE

Number 8 of

THE SMALL HOUSE SERIES

ONE of those absurd, weird and unexplainable errors that enter into semi-technical computations is the practice of estimating the cost of small or large houses by the number of square feet of its floor area. As an illustration of how far astray this sort of estimating goes, consider the number of lineal feet of fence to enclose 400 square feet of land. If the parcel is 100 feet long and 4 feet wide it will take 208 lineal feet of fence to go around it. If it is 20 feet by 20 feet it will take 80 feet of fence to go around it, 128 feet less fence. Yet each parcel contains 400 square feet.

Plastering is the greatest single item in a stucco house with plastered interiors. The amount of wall surface which must surround a given area is strictly comparable to the amount of fence that must go around a given area of land with the additional important fact that the surrounding walls are plastered on both sides. From this alone it should be obvious that the square foot area can be a most deceiving indication of cost.

While an estimated base on the cubic contents is more accurate, this again is deceiving because it does not take into consideration the number of lineal feet of surrounding walls. Of course, if the average of the square foot cost of several hundred houses, embracing all floor plans from square to extremely angular, were taken this might form a fairly reasonable basis, but such a procedure is highly impractical. A better way would be to compute a factor based upon the relation of square foot area to length of wall. The only way to arrive at some definite approximation is to take off the quantities, which is really the job of a contractor.

The above observations apply to a house of any size, but one error that is common in the quite small house is to assume that an increase of 100 to 200 square feet in the floor area will increase the total cost of the house in proportion to the increased area. This is not true, because the original estimate, which, we will presume, was based on actual quantities, embraces plumbing, bathroom fixtures, wiring, heating and kitchen fixtures. These are not increased appreciably when the square foot areas are increased, say, when bedroom and living room areas are increased. Yet you will find contractors and some architects figuring that this increase in area increases the total cost in proportion.

Any architect can increase the cost of a house from 10 to 50 per cent by changing the specifications. Electric wires can be run through conduit or they can be installed with the knob and tube system; bathroom fixtures may be vitreous china or enameled iron. One bathroom can cost $17,000 and another $300. No variation in floor area could account for this. Floors may be of pine, linoleum, hardwood or tile. Roof may be shingles, tile or copper and yet the average person does not realize what a difference the specifications make in cost. He thinks that a house which is about the same size as another should cost about the same. There is much hidden value between the inside and the outside of a plastered wall, and what kind of a plant the heat comes from in the winter.

Another crude form of estimating costs is saying that the house will cost about so much per room. This is growing in use and it is a result of the builders of great office buildings and large hotels where such a method is entirely practical once the cost of a certain type of room is established. But it is much farther from the truth in estimating the cost of a small house than any other.

Too many times the novice at building his own house or having one built for him is surprised to find that, although the house may have been built at approximately the cost estimated he must still spend considerable money before he can move into it and put it to any use. It is only natural that the contractor as well as the archi-

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Built of concrete and steel the new Long Beach Polytechnic Auditorium stands ready for any seismic disturbances. Hugh R. Davies, Architect.

SCHOOLS

By ELLEN LEECH

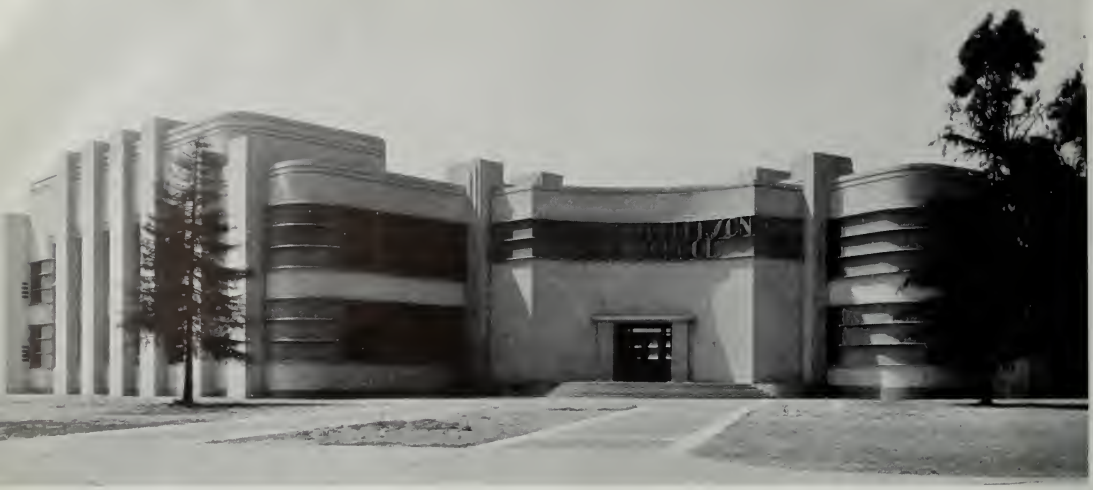
PARENTS as people are two distinct entities when schools are the subject of consideration. Parents know all about the new school buildings, they realize the present day needs and they understand how these needs have been met by competent planning. People glimpse the buildings casually, are civicly proud, perhaps, and rejoice in pointing them out to the visitor from remote points, usually assuming that the guest has no such glamorous mass of stone, steel and cement in which to house the young minds of his section of the world. California is particularly fortunate in the number and quality of her schools, not only are the buildings handsome in themselves but they provide the essence of advantage for both instructor and pupil.

Is it for nothing that Boston lays claim to leadership in the way of scholastic advancement? Hardly. In that hamlet the first secondary school of the new world was founded, April 23, 1635, and known as the Boston Latin School. Now in 1936 the descendants of these first scholars are housed in the finest buildings the best architects of the land can design. Again Boston led in providing the first high school in America. The English Classical High School of Boston was founded in 1821. The purpose being, as then quaintly stated, "To qualify a youth to fill usefully and respectably many of the stations in life, both public and private, and to serve as a means of completing a good English education to qualify a young man for life in mercantile or mechanical pursuits."

The various reiterations and amplifications of the phrase, we are living in a new age, is almost convincing until we recall that being a new land we have no fixations, we live amidst transitions. As we proceed life grows more complex, new phases are involved and education must meet the new demands. Modern trends are constantly noted in any educational survey and the scope and sequence of the school program are adjusted to meet the advancing requirements. All inventions, industrial and mechanical, make new demands upon the schools, the actual structure, brick and mortar arrangement, presenting constantly changing problems to the architects and engineers. Adequate presentation of the story of education throughout a great state is impossible in an article of limited scope and space but the actual school buildings may be catalogued as to numbers and, in some cases, as to intent.

The passage of the Field Act by the California Legislature in April, 1933, resulted in a rehabilitation program for the schools of the entire State. The consideration of earthquakes in building construction became increasingly important, extended to all local and county building codes, and established new standards for structural design in order that the buildings might better withstand seismic disturbances. The 1936 report of the Superintendent of the San Francisco Public Schools states that the Board of Education expended $1,200,000 for the repair or rebuilding of sixteen steel frame and brick construction school buildings during the years 1934 and 1935 to bring these schools within the minimum structural requirements of the Field Act. A seventeenth building was razed and is being reconstructed, while the eighteenth building declared unsafe is not occupied as a school. The ground upon which a school rests is not taken into consideration in any phase of the state laws, although it is recognized by seismologists and contractors alike to be one of the basic factors in determining the safety of a building. Difficulties were encountered by engineers and architects in obtaining a working interpretation of the new law, but despite this condition fifteen of the eighteen buildings ordered closed were reopened within a year. The principal alterations required were the stiffening of the steel frames by the introduction of diagonal members or by welding in gusset plates at connections and the securing of exterior brick and terra cotta walls to the steel columns and girders.

The building program of the Board of Education of San Francisco has resulted in the erection of sixty-one new fireproof schools since 1920 at a cost of approximately $25,000,000. The schools completed for the 1936 term include five elementary, two special schools, one senior and one junior high school, costing approximately $3,000,000. The new George Washington Senior High School is located in the northwestern section, known as the Park-Presidio district. The new Marina Junior High School represents the tenth junior high school in the city, is in the Marina district, meaning within a short distance of the Bay, with a view of the Golden Gate Bridge. The Agassiz Trade School, in the central Mission district, provides day classes for pupils who desire to learn the rudiments of a trade, as well as aiding adult citizens





employed during the day to improve in their specialized lines by night study.

An important new building in the chain, representing an investment of $300,000, will house the children of the Sunshine School for Crippled Children and the Buena Vista Health School, now separate buildings in the Mission district. The Sunshine School came into existence through the philanthropy of the San Francisco Rotary Club and was taken over by the Board of Education in January, 1926. The new school occupies an area of 200 by 195 feet, and among the pleasing architectural arrangements are a small bathing pool for the exercise of paralyzed limbs, a corrective exercise room, and rest rooms with a full southern exposure for sunlight. These rooms are equipped with steel sash

The Thomas Jefferson High School in Los Angeles expresses the strength and simplicity of the modern school. A glimpse into its patio shows the path that many feet will tread. Morgan, Walls and Clements, architects.



doors which fold back, allowing for full open air rest areas. The rest and recreation deck, on the second floor, is a completely covered special glass enclosure overlooking the entire patio. The glass allows the actinic rays of the sun to filter through while the children are enjoying the rest periods. Awnings are provided for protection against a too strong sun.

The Board of Education authorized the establishment of the San Francisco Junior College in 1935, and it has functioned remarkably during the first year without permanent buildings. The Balboa Park site will provide a campus unsurpassed by any junior college for suitability to purpose, assuring growth in size and usefulness. Joseph P. Nourse, superintendent of schools, joined the School System in 1901, teaching Latin and



The David Starr Jordan High School, designed by Sumner Hunt, will cost the taxpayers $132,180. The Lafayette Junior High School, designed by Parkinson and Parkinson, will set them back only $118,676. Education at these figures is cheap.



Above is the George Washington High School in San Francisco. Miller and Pflueger, architects. When Tim Pflueger leans his artistic elbow on the drafting board he always brings forth some architectural conception that has beauty and character. While the school is incomplete, it already shows the touch of one imbued with the instinct of design. The Francis Scott Key School was designed by three eminent architects, William Mooser, Edward Eames and Dudley Dacre Stone. Its contract cost was $174,600 and it is nothing if not erudite.





Greek at Lowell High School. He has continued to serve throughout the years as teacher, principal, and organizer of the R. O. T. C. unit in the San Francisco high schools. Under the general direction of Mr. Nourse the schools should take a definite part in the San Francisco Fair of 1939. Music will have an important part, while pageantry and drama will round out an effective program of entertainment.

The school building program in Los Angeles, embodying both new and reconstructed structures, assumed seemingly vast proportions mainly because of the immensity of the civic holdings. While the program is not completed the 1934-35 report shows the Board of Education authorized the construction of 133 new elementary schools, and the repair of 149



The Manual Arts High School in Los Angeles boasts an entirely new layout as the old buildings have been completely replaced. Definitely modern in style, it is very up-to-date in its equipment and at the same time its construction has been economical. The concrete grilles which give so much horizontal distinction to this school were constructed by the use of the Cement Gun. The exterior walls are finished in alternate bands of buff and cream, relieved by a strip of blue on the edge of the cement slab. Parkinson and Parkinson, architects.



The Marina Junior High School in San Francisco. George W. Kelham and W. P. Day, architects. For sheer variety of personal accomplishments one would have to go back in history to find an architect whose work has been as diversified as that of George Kelham. Residences, office buildings, hotels, expositions, universities and school buildings are only part of the architectural gamut upon which Mr. Kelham strums his talented and capable fingers. The old saying that good things come in small packages might very well apply to the Patrick Henry School in San Francisco. Very simple, very clean-cut, very streamline in its effect. Wilbur D. Peugh and Gardner A. Dailey, architects.



Marsh, Smith and Powell, architects, have entirely rehabilitated the Hollywood High School. The streamline simplicity of this and other schools was the direct result of efforts to make the schools as rigid and strong as possible and at the same time make them efficient and economical. The special attention paid to lateral forces has had more than a little to do in determining the appearance of the exterior and this functional aspect has governed the character of the buildings with very pleasing results. The old Spanish type of architecture with its elaborate ornamentation has given way to a clean-cut modern style that has no ornaments to come down toppling during an earthquake. Yes, our architects have at last faced the fact that California does have earthquakes and our schools are now built with every precaution against this hazard. A new engineering feature of these schools is the slip joint which permits separate units to move individually of each other. It is said every cloud has its silver lining and the lining in this case is that California can boast of better constructed schools than anywhere else in the world. The school below is the Visitacion Valley School designed by Hyman and Appleton and Sansburgh.





The Board of Education in Pasadena has met its problem squarely and the residents of Pasadena have many new structures of which they may be justly proud. Above is the architects' sketch of the new Andrew Jackson Grammar School designed by Marston and Maybury, architects. Below is the architect's sketch for the new Grover Cleveland Elementary School designed by Robert Ainsworth, architect. We hear rumors of the curricula being improved constantly so that it will not be very long before California is producing H. G. Wells' supermen.

schools of the same class, at a total investment of $17,128,396. In the same period 125 new high schools were built and 60 rehabilitated at an approximate cost of $10,469,091. Four new Junior College buildings were authorized at an investment of $647,727. The necessary funds were derived from loans and grants from the government, added to amounts available to the Board of Education. Under this extensive building program approximately two hundred and seventy architects and structural engineers were appointed by the Board, while in some cases the work was done in the Board of Education Architectural Section.

The Board of Education of Los Angeles awarded four contracts for new buildings and reconstruction improvement, amounting to $554,532 in late October. Administration, classroom, domestic science, physical education and shop buildings are to be erected at Lincoln Park Junior High School. John C. Austin and Frederick Ashley are the architects. A two story classroom building, Hobart-Boulevard school site, is to cost $131,393. Arthur E. Harvey is the architect. Arthur Kelley and Joe Estep are the architects for the reconstruction of the auditorium at Home Gardens school site, at a cost of $19,245.

Pursuant to the requirements of the Field Bill, the Pasadena Board of Education authorized the State Division of Architecture on May 11, 1933, to investigate the school buildings of Pasadena with regard to their structural safety. The report returned revealed that a number of the school buildings were deficient in strength when lateral forces, such as occur during earthquakes, are considered. Each problem, of which there were many, was considered before a definite building program was established. Then, under that program, the following buildings were demolished: Roosevelt Elementary School, Altadena Primary Building, Junipero Serra Elementary School, Cleveland Elementary School, Jefferson Primary Building, Garfield Elementary School, and the Louis Agassiz, Jane Addams, and Horace Mann Buildings at the Pasadena Junior College, with the exception of their structural frames. It was also decided to alter and reenforce thirteen of the existing school plants to meet the prescribed requirements. Regularly licensed architects were authorized by the Board to prepare plans and specifications for the various projects. The architects were made responsible for the structural design in accordance with the requirements of the local and state building codes. Inspectors, who were employed at the site under the direction of the architects, were employed by the Board of Education.

American Education Week, November 9 to 15, is given added significance in Pasadena, as November 10 has been selected as the date for the laying of the corner-stone of the Horace Mann, the main building of the Junior College. The Louis Agassiz, or Physical Science Building, and the Jane Addams or Life Science Building, have been occupied since the opening of the fall term in September. Cyril Bennett is the architect of these three units. The Auditorium will follow the plans made by Marston and Maybury. The cost of the entire rehabilitation work was approximately $2,334,372, of that amount $1,343,000 came from the sale of bonds, $600,000, a grant from the Federal Government, while $409,500 was derived from current funds.



HOOPER AVENUE AUDITORIUM

Los Angeles, California

EDGAR BISSANTZ, ARCHITECT



BUILT of reinforced concrete, the Hooper Avenue School Auditorium is fireproof and earthquake proof throughout. With outside dimensions of 50' x 104' it has been designed to seat 840 people. The front half of the floor is planned with removable seats which are stored under the stage. This permits the building to be used for social events, luncheons, dances and as a general community center. The building is very attractive with its simplicity of mass and detail and it is also very colorful with its four large mural panels on the inside and the ceramic tile panel over the entrance.

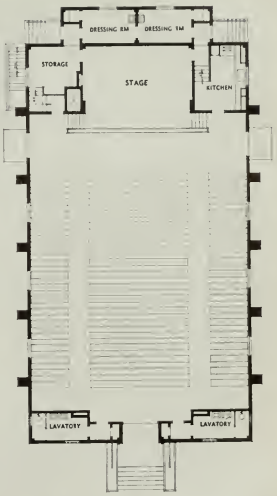
A sketch of this tile mosaic is shown at the top of the page. The design was executed by S. Macdonald-Wright, who is in charge of Federal Art Project activities in Los Angeles County. This mosaic mural will be approximately eight feet wide by seven feet high. It symbolizes the products of nature and the works of man.

The mosaic, a form of mural decoration developed by the Federal Art Project in southern California, is proving greatly in demand. It is especially adaptable to the decoration of exterior walls, since it is impervious to the elements. Not even the strong California sunlight can fade its colors.

California architects are making increasing use of the facilities offered by the Federal Art Project for the embellishment of public buildings. Other murals in tile mosaic are being created by the Federal Art Project for the Long Beach Auditorium, the Newport Harbor Union High School, the Santa Monica Public Library and thte East Whittier Primary School. All told, more than fifty public buildings in southern California alone have been the recipients of permanent decorations in one medium or another.

Monumental sculptures and bas-reliefs are also among the works produced by the Federal Art Project. Completed examples of these in southern California include a pylon for the Hollywood High School; a figure of Juan Rodriguez Cabrillo for the Cabrillo Beach Playground, San Pedro; an Indian subject for the Thomas Starr King High School, Los Angeles, and a bas-relief carved in walnut for the Santa Ynez Valley High School. To be unveiled this month at Ventura is a figure of Father Junipero Serra, founder of the California missions. Nearing completion for the State College at San Diego is a seated Indian carved in diorite. Others are under way.

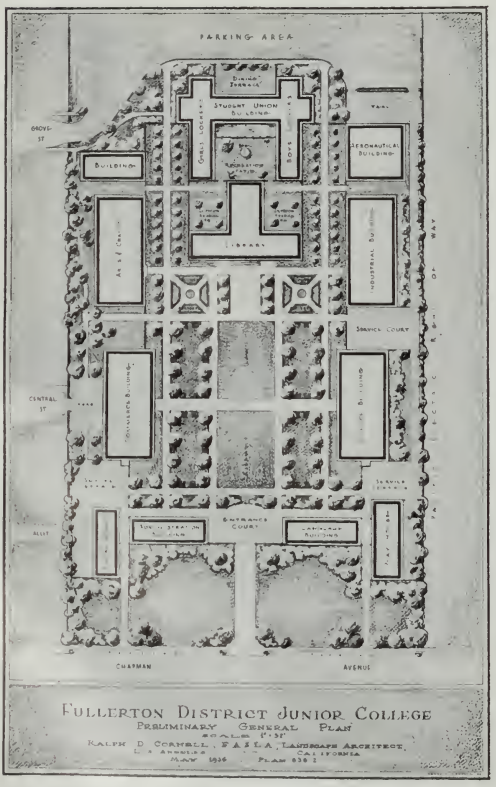
In addition to these larger works, there are available oil paintings, water colors, prints, small sculptures, lithographs and works in a dozen other media. These are available to any tax-supported building or institution which will defray the cost of materials involved, and may be had on application, as a permanent loan from the Federal Government.







A model of the George Washington High School in San Francisco as it will look when completed. and the landscaping is a little more mature. Miller and Pflueger, architects.



FULLERTON JUNIOR COLLEGE

Ralph D. Cornell, Landscape Architect

Harry K. Vaughn, Architect

THE problem of campus plan and arrangement for any educational institution is a problem chiefly of function, being concerned with the demands of use to which it will be put in the everyday activities of the school and in the incessant tramping of feet that scurry back and forth. Proper campus organization is just as important to the complete efficiency of a school as is the proper organization of the teaching staff and academic curricula. Thus the landscape problem becomes not a mere matter of planting, but a study in campus uses, building grouping, service facilities, walk arrangement for the highest efficiency in handling the hurrying crowds, recreation needs and other matters of everyday use.

The planning of areas for such use is complicated, at best, and sometimes involves compromises in certain details to insure the proper balance of values that is necessary to satisfactory coordination in the operation of the unit. But to think that any group, concerned with education, might not realize the full extent of this value in planning seems almost incomprehensible, even though such instances have been known.

However, those responsible for the development procedure of Fullerton Junior College have been wise in their consideration given to the physical organization of their campus. They have realized the value of training and experience in the solution of such problems and have made it possible for the cooperative planning of buildings and campus in a way that should create both a beautiful and efficient plan of ground arrangement. They employed their architect and landscape architect in the early consideration of campus needs, that complete coordination between them might insure a unified plan of buildings and grounds.

The accompanying sketch does not show the entire campus, but includes only the front portion on which will stand most of the buildings. Behind this building group, at the top of the plan, very generous allotment of space has been made for parking facilities and athletic activities, both of which are a vital factor in modern school life. Consideration has been given to the possibilities of future expansion and the plan is so arranged that additional building units can be added to the present layout without any disorganization and permanent improvements that may have been completed.

The building of this junior college campus will permit the segregation of high school and college work, which heretofore has all been conducted in the original high school buildings. The immediate development, both of structures and grounds, has become possible through the appropriation of government monies under its WPA program. The first building has been completed and Fullerton Junior College seems to be well on its way toward a well planned self-determination.



A view of the campus at Pomona College, with a broad expanse of velvet in the foreground, and Old Baldy in the distance. On the right are eucalypti with California live oaks and on the left orange trees and Carolina cherries. Ralph Cornell, landscape architect.

Courtesy of The Nation's Schools

CALIFORNIA LAWNS

By MURRAY CHARLES McNEIL

EVERY day you are judged by the appearance of your home and its surroundings, by the appearance of your lawn and garden, the manner in which it has been planted, and the care exercised in its maintenance.

If you are the owner of a new home, one of the first and most important steps will be to consult a reliable landscape architect for help in planning your lawn and garden. He will be able to show you, for example, how to bring out or accentuate certain architectural features of the building; how to frame the house as you would frame a picture, by choosing the right variety of trees. You will find too that by the proper placement of trees, shrubs, flowers and walks, the house can be made to appear farther back from the street than it actually is, or to appear closer if you so prefer.

Then comes the lawn—the carpet of the outdoor living room. It is up to you to determine whether it shall be a genuine Persian rug or simply a common floor covering. Good lawns are made, not found. Like the foundation of your house, when they are once constructed they are built for a long time. It is costly, and also quite unnecessary to change them.

New Lawns

Of primary importance in building a new lawn is the soil. Be sure to see that it is well drained, crumbly, and porous. If the soil is sandy it will be well to add three to five inches of good loamy top soil. If the soil is too heavy it is advisable to lighten it with sand, or some similar material.

You will find grasses adapt themselves to quite a range of soils. A good seed bed, however, is the foundation on which a successful lawn must he built. Many lawn experts prefer to incorporate imported vacuum cleaned peat moss with the soil. Peat moss maintains a fairly even and constant supply of moisture. It has a tendency to lighten heavy soils, bind light soils, and above all serves to prolong the supply of plantfood and keep it in an available form.

Imported peat moss is a splendid form of humus, perfectly clean, odorless, and is free from tetanus (lockjaw) and gangrene bacteria, which are frequently found in manures. This point in itself is especially desirable when there are children playing on the lawn.

After the soil is in a good physical condition, he sure that the ground is level. Rake off the high spots and fill up low spots until the proper grade is obtained. Use a lawn roller to firm the soil and make the surface uniform. A gentle slope from the house will usually provide good surface drainage.

Most of our city soils contain little available plantfood. If plantfood is not provided for the young grass, even the finest seed bed and the use of the hest grass seed may result in a poor lawn. Lawns planted in the fall depend on a strong, vigorous and healthy root growth, rather than a top growth, to carry them through the winter months when the soil temperature is low.

Lawns must have phosphorus and calcium from the soil in order to huild sturdy root systems and cell walls. They also require iron and magnesium for green chlorophyll. A total of eleven elements in fact are very important for a thick, luxuriant growth. Lack of even one of these may cause your grass to become thin and scraggly. It is well to apply a complete, scientifically prepared plantfood, at the rate of four pounds per one hundred square feet. Rake the plantfood into the top three inches of soil.

Buy good seed. Whether you choose to use Kentucky Blue Grass and Clover for lawns planted in the sun, Poa Trivialis for shady spots, or even combine other grass seeds, such as Bent, Fescues, etc., in the mixture, keep in mind that cheap seed is poor economy.

New lawns should be kept moist at all times, and a fine spray used to avoid packing of the soil, and to prevent washing away of either soil or seed. Moisture which penetrates deeply encourages deep rooting. Never allow the young grass to become dry as it may prove fatal. Once your lawn is established do not water every day, but soak the lawn thoroughly once or twice a week.

New lawns should be allowed to grow two to three inches tall before clipping. Remember that plantfood is taken up by the roots in liquid form, and passes through the stalk into the leaves for manufacture and digestion. If the blades of grass are kept too short this manufacturing process cannot take place.

Additional applications of plantfood should be made at six to eight week intervals. Apply when the grass is dry, rake or brush off the material from the foliage immediately after application, and then water thoroughly so that the plantfood is washed down into the soil where it belongs.

(Continued on Page 46)

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THE AMATEUR BOTANIST

To set forth a more or less complete list of winter flowering plants would occupy space in this department for many months to come. Yet there are quite a few about which inquiries have come in, so we will have to carry on a little further.

Numerous people are familiar with a large bush which they call summer lilac and because it has this nickname they only recognize the variety that has a bloom the shape and color of lilacs. There is one that has a lemon yellow flower which in all other respects, with the exception of its size, is quite similar to the lavender colored plant commonly called summer lilac. It is the Buddleia Madagascariensis. It can be distinguished not only by its yellow bloom, but more readily by its offensive odor which happily is not always present. This variety of Buddleia may be used either as a vine, bush or ground cover and is an extremely rapid grower. By cutting it back heavily in the fall it will attain a tremendous spread within a year. Sometimes as much as twenty feet. It is quite drought resistant and hardy and reproduces easily from cuttings.

Buddleia aseateca

This variety is one of the fastest growing shrubs that will thrive in California. A two-foot plant set out in the spring will frequently reach a height of twelve feet before the year is out. The bloom is a long whitish colored spike with a delicate odor which will permeate the entire surrounding district. It is the heaven of bees and if you do not want the honey hunters buzzing around your chamber door keep Buddleia aseateca out of your garden.

Summer Lilac

A number of varieties out of the ten given by Bailey in his Standard Encyclopedia of Horticulture bear the blooms with the lavender hue that gives them the common name. Amongst these are Davidii, Lindleyii and officinalis. The flowers of the first and last of these are centered with an orange eye.

Templetonia ritusa

A plant that is well worth experimenting on and one that, if found successful, will repay much effort is Templetonia. It is indigenous to Australia, where they call it the Coral plant. If it is successfully grown it will attain a height of five or six feet and the coral colored blooms are a joy to the garden lover. It thrives successfully in southern California in protected places and if properly guarded and cared for should do well in certain places in the vicinity of San Francisco bay.

Cantua buxifolia

The mention of Templetonia develops an irresistible temptation to branch out into less common varieties. Among these that one cannot overlook is Cantua buxifolia. It is true that when not in bloom this shrub does not present a very attractive countenance, but when the long pendulous clusters of smashing scarlet come on, all is forgiven. It comes from the mountains in Peru and some people think it is worth the trip. If it is planted in light soil, protected from the winds and given a southern exposure it should thrive and reach a height of five or six feet.

Iochroma fuchsioides

Another plant from the Andes, but this time in Ecuador, is the Iochroma fuchsioides. There are two varieties of Iochroma. This one with large scarlet umbels and the tubulosum with bloom of deep purple. In all other respects the two varieties are almost identical. The foliage is of a lighter green than the California privet, but of about the same size and shape and it is covered with heavy tomentum. It is subject to heavy frost, but the



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beauty of each variety warrants a gamble.

In thinking of the more unusual flowering plants it is difficult, without systematically selecting and arranging them, not to jump from one part of the world to another, but after all what's the use of doing anything systematically? As Harry Leon Wilson once said about golf, "Keeping the eye on the ball may be the only way to make a score, but it takes all the fun out of the game", so does system destroy much of the pleasure of pottering around promiscuously in the field of Botany.

From South Africa we in California can bring to our gardens a great number of plants that are not only beautiful, but newer and rarer. Among these the proteas are leaders. A great many of this family look very much like a hand-painted artichoke that has been allowed to open fully.

The Proteas. Perhaps the largest is known as the woolly bearded Protea or Protea barbigera. This fellow throws out blooms of large petals of red color, the tips of which are bearded with silvery white. Its blooms are among the largest, some of them having been known to be eight inches across.

The Protea grandiceps is another one with a deeper red color, and less bearded.

The long leaf mountain rose is Protea pityphilla. It is different from the foregoing in that the blooms are drooping heads of a deep red and the foliage is slender and needle-like as may be gathered by the descriptive second word of its name.

Anyone desiring to explore the varieties of the more unusual plants should not overlook the Proteas of South Africa. There are a good many of them.

Strelitzia reginae

Certain common names are very descriptive of plants and blooms, but to call Strelitzia reginae a Bird of Paradise plant is like calling grape-nuts fruit. In South Africa, where the plant is native, it is known as the Crane Flower, which really does describe the shape of the stem and blossom very well, but fails to give any conception of the glorious color, a description that I am unable to do any justice to. All I would say is that it has a gorgeous bloom that is shaped like the head of a crane and which has a crest of orange yellow and a spike of roval blue above what would be the bill of a crane. It was named after Charlotte of Mecklenberg-Strelitz, George the Third's queen. The plant thrives unusually well in southern California and if properly cared for in the San Francisco district will be quite showy.

George Lily, Berg Lily. For those who love all colors so long as they are red, the Vollata Purpurea should be an everlasting joy. It is one of the most gloriously colored relatives of the Amaryllis and no matter how many brilliant plants there may be in a bed none of them can outshine the Berg Lily.

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An example of the small "apartment-type" house, designed for a person living alone. Moderate in its first cost, such a house is moderate in maintenance expense and is easily cared for.

The exterior is of stucco with a shingle roof. The usual service porch has been eliminated and though the laundry tray and water heater are installed in the kitchen, they are entirely concealed by well-planned cabinet work. Under the corner window of the kitchen is a drop-leaf breakfast table, a cozy, cheerful place for informal dining.

In the living room, the fireplace wall, done in clear white pine, painted and over-glazed in a light tone, offers convenient bookcase and cabinet space.

The cost of such a house including a one-car garage at the present time would be between $2500 and $3000, a modest sum to spend for such an attractive home, including the deodar.

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The main deck showing doors to offices. Ventilators are hoppers feeding bottle caps to machines below. Niggerheads are for cigarette disposal.

THE COCA COLA PLANT

Los Angeles, California

ROBERT V. DERRAH, ARCHITECT

WHILE a draft of Coca Cola is "the pause that refreshes," the Los Angeles branch of Coca Cola is now plainly architecture that refreshes. Tangy like salt air is the novel originality of the nautical design desired by Stanley N. Barbee, president of the Company, and executed by Robert V. Derrah, architect.

After all, what's cleaner than a ship's deck? No, not a whistle—not even your kitchen floor. What, therefore, could more aptly express the careful bottling methods of the Coca Cola Company than a ship motif for the interior design of their Los Angeles branch?

Well, Mr. Barbee, being an ardent boatman, may have been blown a bit to the windward about preferring a nautical design above any other, but the finished job looks like he and the architect steered by a wise compass. The total effect is one of cool beauty, and the pure white enamel throughout makes the interior light and bright like sea foam before the sun.

Long enjoying the blessing of the City Health Department—a top rating, indeed—the Coca Cola branch is now, moreover, deserving of a "bill of health" from the Navy Department—and praise from Navy architects.

The work was one of revising—making the interior shipshape, so to speak. To begin with there was a bottling building, brick walled, wood truss roofed. On the ground floor are the bottling machines, sterilizers, carbonators, water softener, etc. On a mezzanine are the laboratory and general offices. The mezzanine passageway leading to the offices overlooks the bottling machinery, and this has been finished to simulate the deck of a steel ocean liner. The ventilators shown are in reality hoppers feeding the belt conveyors which supply the bottle caps to crowning machines.

Other like changes have made the interior further seaworthy and noteworthy. The entire effect throughout the interior is that of gleaming white enamel, enhanced by cobalt blue, portholes, polished brass fittings, and mahogany trim.

When the morning whistle blows—"All hands on deck!", the crew of the S.S. Coca Cola can lay to the oars and bottle before sundown 240,000 causes of pauses. Supplying Coca Cola and other bottled soft drinks, the Los Angeles branch quenches the thirst of southern Californians resident within a fifty mile radius of the city. And that, on a warm day—June or January, is what the angels term an errand of mercy.

The ante room at the head of the stairs of the good ship Coca Cola has a panel of flat cobalt blue giving the effect of sky. In the laboratory all the finish is wood painted a gleaming white. The mixing tanks are of stainless steel, the floor of plaid tile.

Photographs by Keystone





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NEW PRODUCTS AND PRACTICES

Copies of booklets or descriptive literature describing the products mentioned on these pages can be secured by sending a request to California Arts & Architecture. *Please give index number as well as name of manufacturer or product.*

128. Buckle Proof Lath

A new wood lath for plaster base has been developed by the Buckle Proof Lath Company which will not warp, twist or buckle regardless of whether it is used green or wet. Greater pulling strength, structural bracing value, and appreciable savings in plastering materials and labor are claimed for it.

Plaster does not go through, as in the old type of lath, but is anchored into diamond shaped grooves cut along each edge of the Buckle Proof lath so as to provide continuous key spaces for the plaster when the feather edges of the lath adjoin. The length of the grain is broken into short sections on both sides of the lath to take up all expansion and contraction. These indentations also give extra clinch, each forming a separate plaster key and making the plaster cling securely to the face of the lath. They also make the lath absorb water more quickly and thoroughly.

129. Laminated Wood

By peeling a log into thin sheets and then laying them together three or five ply of alternating grain with phenol resin between each sheet, the M and M Wood Working Company at Portland, Oregon, produces what is named Resnprest Laminated Wood. The sheets pass through a ninety-ton Resnprest maker where under pressure of 150 pounds to the square inch and up to 300 degrees steam heat the phenol resin is melted and forced into the wood, giving an absolutely waterproof and fungus-proof bond. Nine panels of a maximum size of eight feet wide and twelve feet long can be made at one time.

This process of laminating wood was perfected and has been used in Europe for years. The ninety-ton Siempelkamp press for making Resnprest was built on special order for the M and M Wood Working Company and imported to this country from Germany. It is not only the largest in the United States, but is one of the two largest in the world. Information can be secured through the E. K. Wood Lumber Company, distributors for southern California and Arizona.



130. Garage Doors

The float-over door, already widely used by commercial garages, is being now generally adopted for residence garages. The delicate system of counter balance makes this type more easy to lift or lower than the common door. Although not required for ease of operation, the float-over door can be equipped to open electrically—from the inside by a push button—from the outside by a key switch, electric eye, tread switch, or other means of remote control. Manufacturers of float-over doors are the Cornell Iron Works, Inc., of Long Island City, New York—also makers of rolling doors, rolling grilles, and other types of doors and shutters.

131. Deflection Charts

Newly issued Deflection Charts for Douglas Fir Plywood in A. I. A. file form for use in offices of engineers, architects, and builders are now available upon request through the Douglas Fir Plywood Association. The charts assist in selecting the most economical thickness of Douglas Fir Plywood for concrete forms, subflooring, sheathing, or other structural use, and are based on a comprehensive series of tests conducted recently at the Forest Products Laboratory of the University of Washington.

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REALTY AND BUILDING

EDUCATIONAL HOMES, colleges, schools and shelter structures, are planned or in process of construction throughout California. At Pomona College the new residential unit, the $215,000 Florence Carriar Blaidell Hall for Women was dedicated last month. On Founders' Day President Charles K. Edmunds discussed preliminary plans for the $80,000 student building, a central edifice of the Pomona campus, which the officials hope to complete in 1937, in time for Pomona's fiftieth anniversary.

OCCIDENTAL COLLEGE is advancing toward the realization of the $2,000,000 campus. The new Emmons Memorial Health Center, a $50,000 addition, was opened in October. Myron Hunt is the architect and also designed the majority of the buildings on the campus. The building is in two wings, has thirteen rooms and every modern convenience. The infirmary was given by George E. Emmons, retired general manager of the General Electric Company at Schenectady, and the gift is dedicated to the memory of his wife, Helen G. Emmons. In 1904, Dr. Remsen Du Bois Bird, president of Occidental, was a minor assistant to Mr. Emmons and ever since the latter came to California in 1923 he has taken an active interest in the college.

THE BUSY BEE HOME is being constructed under the direction of the Busy Bee Home Society at Kirby and Verdugo Roads, Glendale. The building is to cost $40,000 and consist of an administration center and two dormitories for small children, with other dormitory units of cottage type to be grouped around a quadrangle, and added as need demands.

COMMUNITY PLAYHOUSE of Pasadena has a new annex at a general cost of $165,000, making the plant one of, if not the best equipped theater plant in the world. The architects were Dwight Gibbs and Cyril Bennett. The six story edifice, occupying 30,000 square feet of floor space, provides every convenience necessary to the operation of the theater proper and all facilities involved in the conduct of the School of the Theater, which it houses. The production offices and the property storage rooms occupy the third floor, while on the fourth the costume collection, which is amazing in its ramifications, adjoins the dye and fitting rooms, the studios of the art directors and the designers. The fifth and sixth floors are utilized for athletics, fencing and dance practice, and spacious rehearsal halls.

BOARD OF EDUCATION of Long Beach has authorized a group of buildings to cost $172,147, comprising a physical education building, library, cafeteria and shop buildings for the Jefferson Junior High School. Warren Dedrick is the architect.

FONTANA ELEMENTARY SCHOOL SITE at Fontana is to have a class A auditorium building, at an estimated cost of $72,445, including a PWA grant of $32,722. The architects are Marsh, Smith and Powell.

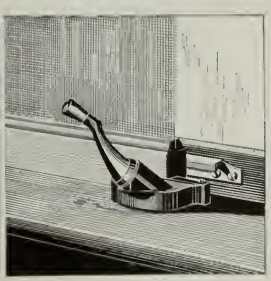
SINGLE-FAMILY HOMES are rapidly increasing in Los Angeles. Dr. Thurston Ross, head of the Bureau of Business Research, University of Southern California, sees the need of many more moderate cost dwellings, with the continuance of a great demand. In the National List of Building-Permit values Los Angeles is second only to New York. The Los Angeles total exceeds the combined totals of Chicago and Philadelphia by $15,159,000.

BUILDING CONTRACTORS ASSOCIATION of Southern California, Stanley H. Shave, president, are thoroughly in accord with the announced plan of the Apartment Association of Los Angeles, Inc., to promote guidance for "well constructed, properly located and sound multiple housing projects." The tabulation of supply and demand, made on a semi-weekly basis, should prevent one locality being overbuilt while another is faced with a scarcity of accommodation.

ARCHITECTURAL DEPARTMENT of the Building Material Exhibit, Architects Building, Fifth and Figueroa Streets, Los Angeles, is showing a special exhibition of photographs, sketches, models and colored renderings by southern California architects. The department is open daily from nine to five, closing Saturday afternoons. Jean Fridley is the director in charge of the architectural department.

AIR-CONDITIONING until very recently was confined to larger installations of an industrial nature. The steady reduction in cost, however, has built up a large potential market, and air-conditioning is now applicable to a widening market. Products available range from simple air circulation and filtration to complete treatment, including heating, cooling, humidifying and purifying. The residential field is now a large one, though as yet air-conditioning does not constitute an important source of earnings.

NEW PRODUCTS AND PRACTICES



132. Screen Operator

The popularity of casement windows prompts inventive minds to devise more efficient hardware for opening, closing, and automatically locking wood casement windows.

A newly designed angle drive operator works through the screen. The inside screen is simply notched at the place where the operator fits half way into it.

This device is adaptable not only for attaching to wood but to marble, tile, and concrete window sills. The operator is reversible, fits any sash—15" wide or wider, and may be used on every type of modern wood casement window. It is manufactured by the Casement Hardware Company, under the trade name of "Win-Dor."

133. Air Conditioning

With the objective of making air conditioning available to the family of moderate means, the Kelvinator Corporation of Detroit recently embarked on a field research program which included the construction of several completely electrically equipped and air conditioned homes in Detroit. Known as Kelvin houses, they will sell for approximately $6000, including real estate costs.

Long before "air conditioning" was coined as a term with definite meaning, engineers sought by various methods of draft filtration, washing, and later by refrigeration, to make the atmosphere more comfortable. It was only a short time ago that the many factors were united into a scientific theory of atmospheric control.

Automatic control of temperature, humidity, motion and purity of all the air in any given enclosed area now constitute the engineer's definition of air conditioning. This means that, to be really efficient, an air conditioning installation must include equipment to cool or heat, dehumidify or humidify, clean and move air.

Kelvinator stresses that tailored equipment is necessary for each particular installation. Such elements as the heat conductivity of building materials, the presence of electric lighting and other heat disbursing equipment, the human occupancy and its heat-producing potentiality, as governed by activity or inactivity, have to be carefully considered. They are factors which cannot be standardized.

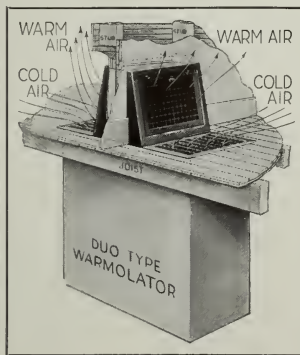
134. Super-Strong Plate Glass

A new plate glass, of super-strength and toughness has been introduced by a prominent manufacturer of glass for use in school gymnasiums, armories and similar buildings. It is designed to replace wire-glass usually used with interior and exterior wire guards which, to a certain extent, obstruct light and present a constant maintenance cost to keep clean.

This new glass, appropriately called Herculite, is a highly polished, perfectly transparent plate glass which is strong enough to support five times the weight that ordinary plate glass can carry and will bend five times as far before breaking. It has extraordinary resistance to impact, but if shattered by an unusual blow, disintegrates into fragments about the size of a pea, more or less rectangular in shape and with comparatively blunt edges, thus providing an important safety feature. Information is available through the Pittsburgh Glass Institute.

135. New Lead Head Nail

The new Anchor lead headed nail, recently introduced by the W. H. Maze Company of Peru, Illinois, is said not to draw out or work loose, thereby eliminating a common trouble. To gain holding power, this nail employs the well known principle of an anchor, the anchors being arranged in rings about the shank. The manufacturers point out that this principle, on a lead headed nail, is superior to a screw because it does not twist the head loose and cannot twist out backwards. Samples will be sent by the manufacturer free on request.



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PLANNING A HOUSE FOR ITS USES

(Continued from Page 19)

let in light and air and to permit the man inside to look out if he wants to. These purposes should be uppermost in our minds when designing, and not sacrificed to fancied appearance.

There was a time, away back ten or twelve years ago, when many people would drive nothing smaller than a seven passenger sedan because they felt that sometime, somewhere, someone might want to ride with them. They must always have a few extra tons of automobile with them in case of emergencies that never arose. I myself, drove such a sedan for nearly a year without carrying more than the one passenger who could sit beside me. I now drive a roadster. True, it has a rumble seat but that has yet to be used for anything other than a cushion for the potted plants, plaster models and pictures that I pile into it.

The large dining room in the small house is in about the same class as the limousine. We support the burden of it against the rare occasion when it may be needed.

The good book says, "If thine eye offend thee, pluck it out." I don't believe that I would have the courage or stoicism to do that. But if yours offended me I would not hesitate a moment to tell you to pluck it out and cast it, along with your large dining room, steep pitched roof and dark hallways far, far from both of us.

TRADITIONAL OR MODERN DECORATION

(Continued from Page 25)

very much influenced modern decoration.

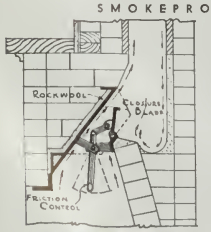
Modern decoration does not concentrate upon the modern world for inspiration, but going back of the Renaissance it penetrates the ancient world of the Orient beyond the Ch'ien Lung period, which was the inspiration of Eighteenth century France, to the more archaic dynasties. The Cultures of the Pacific, which are such an inspiration to modern painters are also consulted by the new decoration.

The fine arts are recognized today as a part of every good scheme of decoration. Fine sculpture, good painting, beautiful art forms of all kinds are embraced in the modern scheme. Homage is paid not only to the great artists of the past, but the work of living artists is encouraged.

"Traditional or Modern?" The question is purely an individual one. Whatever tradition is utilized it is not so much a question of periods as of appropriateness and perfection of expression. A room decorated in the fashion of Louis XVI and done in 1760—in 1840—in 1910—or in 1936, remains not a Louis XVI room, but a room expressing the traditions of the time in which it was decorated. Traditional and modern materials dictate art forms and today there is no escaping Modern decoration. Today our demands are for one complete unit in decoration. The materials we have at hand are the result of present day experiment and manufacture. We have only one style of decoration today—Modern.

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AT BOOKS AND WINDMILLS

(Continued from Page 27)

robust youngsters, why can't the nonsense of their "film estimates" be done away with and forgotten and that energy diverted to more needed activity—for example, the development of visual education? If the movies are considered so influential on children, why isn't the screen used more than it is in the schools?

I know that the California Congress is not the only group "estimating" films—and very likely not the most witty. The same half censorship is being done by other groups throughout the country—and is just as annoying, not only to film producers but to intelligent parents. The reviewers are only amusing or provoking, depending on your own mood.

Censorship of pictures, as of literature—for children or "adults"—becomes finally silly, as it is always futile. How can we begin to censor what children can read at the library, in the newspapers and magazines they can pick up at home or anywhere? After all, how can we sanely give them a hand-picked, selective picture of everything until the morning after their eighteenth birthday and then suddenly throw the world at them!

I think that children, anyhow, are generally far more observing, far more discriminating and wise in their judgments than we credit them. It seems to me that the "adults," not the children, are proving to be the world's foolish ones. Maybe they were brought up too much on parents' "estimates" of what was "good" for them.

CALIFORNIA LAWNS

(Continued from Page 39)

Old Lawns

Fall is the proper time to renovate your old lawn. Bermuda grass makes a fairly good lawn during the hot, dry summer months, but will turn brown with the approach of colder weather. This grass should be raked out by hand or machine during November. A complete plantfood should then be applied, at the rate of four lbs. per one hundred square feet, and watered thoroughly. If the lawn needs to be levelled it should now be rolled, so as to take out the uneven spots.

After raking, feeding and rolling, you can re-seed with your favorite grass seed mixtures, at the rate of three to five lbs. per one thousand square feet. Most lawn experts recommend some form of Rye grass for winter lawns.

While it is extremely difficult to keep Bermuda grass out of lawns, there are many gardeners who have been successful. Where Bermuda grass is not a problem, the care of a lawn in the fall is less difficult. A little seed to cover the thin spots, plus a "square meal" for the grass in the form of a scientifically prepared plantfood, will do the work.

Lawn Questions

Q. Shall I use lime on my lawn?

A. Lime should only be applied to correct a distinctly acid soil condition. Once corrected there is no need for additional applications until a strong acid condition has again developed. This condition should be determined by a soil test.

Q. How can I add Humus to an old lawn?

A. About the only means of adding any appreciable depth of Humus to an old lawn without digging it up is through the development of the root system. Feeder roots are short lived. Old roots die and new roots form in a continual cycle. As they die they disintegrate, decompose, and form Humus. Therefore the larger and sturdier the root development, the more Humus is added. This is the reason that a complete plantfood is recommended. It supplies an available form of all of the plantfood elements necessary for maximum root development.

Q. How may an alkaline soil condition be corrected?

A. By the use of either aluminum sulphate or soil sulphur. The rate of application will depend upon the degree of alkalinity. At any event do not apply more than three lbs. per one hundred square feet. If more is needed, make additional applications in six to eight weeks.

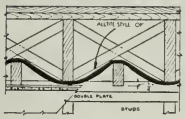
Q. Why is fall a good time to feed grass?

A. Because annual weed seeds do not germinate very well in cold weather. Grass and weeds cannot grow on the same identical particle of soil. Therefore, the grass which makes a thick turf plus a strong root system, will crowd out weeds. Fall is the best time for grass to gain the upper hand because the annual weed seeds are more or less dormant at that time. It is well to remember that soil bacteria are most active when the average temperature is 75° F. or over. Under that temperature soil bacteria are less active.

For the very best results in any weather, however, it is advisable to use a complete, scientifically prepared plantfood when you feed your lawn. A good plantfood for California soils would be one containing approximately 4% Nitrogen, 12% Phosphoric Acid, and 4% Potash. Select a brand which also contains the minor elements, such as Manganese, Magnesium, Calcium, Iron Sulphur, etc. There are several such products on the market and it is a good idea to select one made by a reputable manufacturer.



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SMALL HOUSE SERIES

(Continued from Page 28)

tect should feel that somewhere along the line there must be a point where what may be considered part of the house shall stop and the remainder be placed in the classification of furniture; whether the stove, the refrigerator, the laundry tubs, washing machine, dish-washer and many other items should be classed as part of the house. Time there was when none of these was considered part of the house, but today laundry tubs, for instance, are always included and many architects specify the type of refrigerator and stove and frequently electric washing machines and other kitchen equipment.

Seldom if ever can a house be built, be it ever so small, that will not need some work done on the grounds, a little planting, a walk or two and a driveway. Here again the question of whether this should be considered part of the cost of the house should be settled one way or another.

Whether the various items under dispute as to actual house costs be included or not in the contractor's estimate, the fact remains that the owner is going to have to dig up the money sooner or later. A house that cannot be used or occupied isn't a house at all. It is like an automobile with no spark plugs; so if you are trying to arrive at a fairly accurate estimate of what your house is going to cost, go at it systematically unless you are the type of person that likes to fool himself.

The following steps are some that are well worth taking. First, study your floor plan in relation to the number of lineal foot of wall that is necessary to embrace it. Second, see that your specification calls for a kind of structure that you want, as well as your exterior and interior finish. Third, settle upon the type and the number of bathroom and kitchen fixtures and, whether or not they are included as part of the house cost, make it a point to include them in this estimate. Fourth, don't forget the garden and grounds, walks and drives, as well as garden tools and equipment.

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TOMORROW

"In Today Already Walks Tomorrow"

THE EXPOSITION

JUST because the San Francisco Bay Exposition, or perhaps I should say the Pageant of the Pacific, is not ballyhooed like the New York World's Fair, must not be taken as evidence that it is in troubled waters. San Francisco has a way of getting her guns cleaned and loaded before she fires them.

A huge model, nearly thirty feet long, of the entire Exposition, Airport and Government buildings has just been completed. It is done with almost micrometric exactness and, with the exception of the color of the planting which cannot be shown on such a scale, gives an all but exact picture of what will be. Anyone seeing this model will realize at once that the Pageant of the Pacific will bid high for the first place in all such expositions. With the two greatest bridges in the world completed and in service, joining hands with the Exposition, San Francisco will offer to those who come from all corners of the world a display of products of genius and courage that has not been known in modern times.

THE BAY BRIDGE

ON NOVEMBER 12th the San Francisco-Oakland Bay Bridge, the longest in the world, will be opened to travel. Hundreds of thousands of people are going to get the thrill of their lives from the decks of this mighty span. Its towers are already an old story to the seagulls. Those without wings will get theirs on November 12th.

It is not often in one's lifetime that the opportunity comes to see a structure, some eight miles long, opened to public use. Never before in the history of the world has such a bridge been built and it may be that it will never happen again. The entire Pacific Coast might be justified in declaring a holiday as San Francisco has done for the days of November 12, 13 and 14.

KNOTS IN THE TIES

WE RIDE along comfortably in the new air-conditioned streamline trains of our railroads as if the recently acquired comforts had been with us always. Many of us appreciate what has been accomplished in creating these additional comforts, but almost none of us realize what goes on between the earth and the wheels.

For years railroads have been confronted with the problem of rapid deterioration of railroad ties. It seems to have been left to the Santa Fe to come closest to solving the problem. Treating their ties with a new process employing a petroleum product, they have succeeded in cutting the problem of rotting of railroad ties almost in half. This may not seem to be important in other than economical lines, but it may easily spell life or death to passengers.

WHAT NEXT

IT IS not beyond consistency that such advanced railroads as the Santa Fe will continue further study of those elements of their equipment, such as wheels and rails, which may prove revolutionary. Perhaps Tomorrow we will be riding on balloon tires and rails made of flax.

IMMIGRATION

IT IS reported that the sex play has been all but eradicated from the theaters of Moscow. I hold no brief for Bolshevism, but if the Russians have accomplished this they have at least one thing to their credit.

Perhaps the day will come when we in this country may accomplish as much, although the indications are that that day is far in the future. On the other hand it may be that the elimination of the sex play in Russia accounts for the immigration of those be-whiskered Communists to this country.

CALIFORNIA ARTS & ARCHITECTURE



DECEMBER, 1936

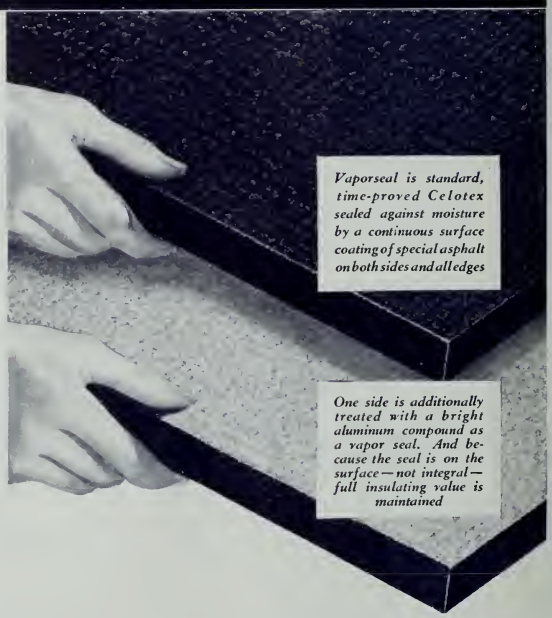
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GIFTS TO LIVING

An art of giving is based on realizing and complimenting the favored one's preferences. As a person's interests usually center about his home, a gift to the house becomes a "beau geste" when it is wisely selected.

At Gump's, where art objects of the world are gathered in famous collections, decorating is a fine art. Here, decorators whose resources are these cosmopolitan creations, will aid your selection.







250 POST STREET **GUMP'S** SAN FRANCISCO

Editorial

"NOTHING can happen more beautiful than death." Our publisher, George Oyer, now must know how trutbfully Walt Whitman wrote. Through years of silent suffering he carried on, figbting depressions of every kind until, last month, to him came tbe reward of beautiful death.

We who survive him are deep in sorrow, but it is really our loss, not his, that we mourn. He has attained the everlasting peace. Let us look upon bis passing in its true light and strive to be equally worthy of the great recompense when our own time shall come.

FETES AND FATE

THE San Francisco-Oakland Bay bridge has been opened to traffic, but only to automobile traffic. The ruling now is that no human foot may press tbose costly pavements. You must either own an automobile, bave tbe price of transportation in your pocket, or walk around by tbe way of San Jose, despite the fact tbat it is a public highway. Well, the wealthy must have some public place where they can thumb their noses at tbe poor.

Now the three-day fête to celebrate tbe opening of the bridge is over, and what a fête it was. It has been claimed that never in tbe history of tbis country has there been such a celebration. Five hundred thousand people on Market Street cheering, laughing, sbouting. Sixty thousand automobiles incbing their way across tbe bridge the first day. The Pacific fleet sweeping the skies with tbeir search-lights. A hundred vessels tied to their docks and anchors by the I.L.A. walkout. Thousands of longshoremen cursing the power of the Navy to defy unionism on battleships. A balf million residents of the city worried over the warehouse strike which threatens the food supply of the entire city. Cocktail bars so filled with girls that men are drinking out of flasks on the sidewalk.

The fête is over and Fate resumes her stride.

COMMUNISM

SAN FRANCISCO, we are told, is the only city in the United States that has a French theater, a French newspaper and a French club; so it is a good city in which to learn something about what is happening in France, in the absence of any unbiased information on the subject that may be gleaned from the Dailies.

We were discussing communism in France while we dallied over a glass of exquisite wine from the cellars of Mr. Paul Verdier. They serve it at the French club. The conversation had reached a point where there was little doubt left about the certainty of a complete and utter collapse of the French Republic when Mr. Verdier stuck a pin in our balloon of prophecy, prophecy that had no little dash of boasting over our own great and glorious future.

"In France," said Mr. Verdier, who had recently returned from there, "we have not yet had a newspaper forced to sbut down by communistic or socialistic elements, nor bave we ever had ships bearing the supplies of the nation tied up at our docks."

"Ah," we spoke quickly, "bow about the numerous strikes in your mills and textile plants?"

"Those," replied Mr. Verdier, "were local individual strikes like tbe much more numerous ones we have here, that did not threaten the safety or food supply of tbe entire nation. In the United States the activities of tbe nation as a whole are being tbreatened. No," he continued, "I think there is a great deal more communism in the United States than tbere is, or probably ever will be, in France."

Have you tried to book a passage to Panama?

ET TU, BRUTE!

AND now the realtors, or some of tbem, are trying to stab the architects in the back. Not only are tbey stabbing the architects but they are advocating a reversion to the "stock plan," and letting the contractors decide bow tbey sball be executed.

For years far-seeing and conscientious citizens have been combating the system of "stock plans" interpreted by contractors, builders, carpenters and hod-carriers. That system has been tbe source of practically all the cheap, ugly, unsafe fire-traps of the past fifty years. The contractor decides the dining room shall be finished in monk's cloth and painted peaches, the living room shall have dangling grotesque fixtures from every corner and a Mexican adobe fireplace in the corner of Colonial papered walls, the bedrooms shall have pine floors, Chinese rugs, diamond-leaded window panes in pointed arch windows that look out on the garbage can, and tbe bathroom shall have orchid tile flooring, blood-red walls and dirty brown fixtures.

Only yesterday we read a letter from a real estate dealer in Alameda, urging one of his customers who was subdividing a small but beautiful piece of property, to dispense with tbe services of an architect, other than to let him do preliminary floor plans and elevations and then let the contractor go on from there doing all the detailing as he went along. Yes, tbe contractor was to design tbe moldings, the mantels, the paneling, the doors, windows, exterior trim, cornices, chimneys, vestibules, bookcases and cabinets, to say nothing of the heating and lighting systems, the materials of construction and the roofs. He was to decide tbe exterior finish, select tbe color for paint work on sash and trim, supervise his own work and okeh his own bills. We wonder if the man who recommended tbis procedure to his client would take a dress pattern to a laundress and tell her to make a dress for his wife. He probably would but we doubt that she, or anyone on earth, would wear it. And they hang some men for mere murder.

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

LECTURE COURSE, outlining current events, is presented at the Community Playhouse, Pasadena, Monday afternoons at 4:15. Dr. Chester Rowell is the presiding officer. The dates and speakers scheduled are:
January 11, Captain Albert W. Stevens, "Adventures in the Stratosphere." (Illustrated.)
January 18, Edward Corsi, "America and the Foreign Born."
January 25, George E. Vincent, "The Pain of Thinking."

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, has arranged a series of illustrated lectures by well known travellers at the Shrine Auditorium, Los Angeles, and at the Civic Auditorium, Pasadena. Robert Ripley of "Believe It or Not" fame is heard December 1 at Pasadena, and December 3 at Los Angeles.

THE MODERN FORUM, Herman Lissauer, director, selects speakers on the basis of scholarship and independence of mind, the subjects as varying as the lecturers. The series is offered at the Philharmonic Auditorium, Los Angeles. Gerald P. Nye, Chairman, U. S. Senate Committee Investigating the Munitions Industry, speaks December 14; his subject is "Neufrality Problems and European Affairs."

ROBERT RIPLEY opens the Peter Conley "Adventure Series," December 7, at the Opera House, San Francisco, with an illustrated lecture, showing motion pictures and drawings from his "Believe If or Not" cartoons. Martin and Oso Johnson follow on January 21, and Rear Admiral Richard E. Byrd is heard, February 3.

GREENWOOD REVIEWS are an entertaining part of the winter season in California. Aline Barrett Greenwood presents current events vividly and reviews new books and plays. Miss Greenwood's current dates are: Hotel St. Francis, San Francisco, December 14; Shakespeare Clubhouse, Pasadena, December 16. Miss Greenwood also speaks at Los Angeles, the third Thursday of the month, and at Long Beach, the third Tuesday.

AMERICAN ASSOCIATION of University Women, San Gabriel Valley Branch holds the current meeting, December 11, and the topic for discussion is "Consumer Research."

EDANA RUHM is again presenting her "Events of the Hour" lectures at Hotel Huntington, Pasadena, and is heard, December 10.

COMMUNITY FORUM, held in Science Hall, Mills College, meets the first and third Mondays of each month and is open to the public.

THE CHARITY BALL, sponsored by Las Madrinas, the Sixty God-Mothers, is held for the benefit of the Children's Hospital, at the Biltmore Hotel, Los Angeles, December 11.

GUADALUPE, in the Santa Maria Valley, holds a Fiesta, December 6 to 13, planned not only by those of Spanish descent but including members of the Italian, Swiss and Portuguese colonies of the valley.

SANTA CRUZ COUNTY Dog Breeders' Association holds the Christmas Dog Show at Santa Cruz, December 12.

CHRISTMAS HOLIDAY REGATTA, San Pedro to Newport, December 26-27-28, is held to inaugurate winter racing. Yachts of the Forty-five Foot Sailing Association compete. Twenty entries are announced.

SAN FRANCISCO offers the annual local Horse Show at the St. Francis Riding Club, December 9-12. Many prize winning horses are entered.

FARM BUREAU FEDERATION is held in Pasadena, December 7-11, the program includes addresses by authorities on agriculture and its welfare. A chorus of 500 members of the Federation groups is heard. There are 43 organized Farm Bureau counties in California.

AT THE NEW MUNICIPAL AUDITORIUM, San Jose, the Adventure Series is scheduled, presenting Robert Ripley, December 9, Martin and Osa Johnson, January 20, and Admiral Byrd, January 31.



One of an interesting collection of exquisite wood carvings from Italy—Bohemian cut crystal vases in new massive shapes—to be found at Bullock's-Wilshire in Los Angeles.

FINANCIAL COMMENT

By CARLETON A. CURTIS

WE are just now in a period of dividend disbursements which, if considered without the compelling motive, would make one wonder if any real lesson had been taught by the depression.

There were many casualties in that period, and certainly our railroads had their share of names on the list. Admittedly they did not suffer alike and a few were able to carry through without any visible scars, but it does seem strange to find that two carriers are making the largest dividend disbursements in their history during the year 1936.

To cover all of the industrial companies that are likewise establishing new dividend records is quite a task, but two motor manufacturers, two chemical, and one farm equipment company come readily to mind. And in all of these cases this year's earnings are not as large as in the former prosperous years with lesser dividends.

When we come to the impelling motive of this dividend generosity, it is not in order to condemn the directors; it is a case of their making payment to the stockholders or payment to the silent (?) partner who shares in the gains without any capital investment. But it does seem that a continuation of this character of disbursement over any long continued period leads to a weakened financial condition of all companies.

As for the stockholders, they are in the great majority just normal humans, and their spending desires will be "needled" in the same way as their dividends. When the time for earnings decline comes, and in the past it always has, dividends will wither more rapidly than ever. Just how we will supply the newly enlarged desires will be quite a problem.

On one hand, through the Social Security Act we are attempting compulsory individual saving for the "rainy" day of old age and unemployment; on the other hand the association of individuals through a corporation is in fact prohibited from carrying out the same purpose.

We sometimes wonder!

JOOSS EUROPEAN BALLET may be seen at the Philharmonic Auditorium, Los Angeles, December 8-11-12, at 8:15, and Saturday matinee, Dec. 12. "The Green Table," the joint work of Kurt Joos and Fritz Cohen, was awarded first prize at the International Congress of the Dance in 1932 at Paris. "The Big City," the ballet of youth and romance, and "The Ball in Old Vienna" are three outstanding novelties.

A PANTOMIME, "Aladdin and His Wonderful Lamp," is given for the benefit of the Philharmonic Orchestra, Los Angeles, December 30, by Joine Alderman and her associates, about fifty young friends. Two performances are planned, an afternoon for children, and evening for adults.

TOYLAND is open at Robinson's, Los Angeles, and Santa Claus is enthroned in his Ice Palace, where he greets all his little friends, from ten to four-thirty. He is a Santa Claus who "knows all" and calls each child by name, and knows what each wants for Christmas, and besides he gives each one a picture book. A Fairy Princess admits the small callers to the domain of this wondertul Santa Claus, where animated, performing exhibits delight childish fancies, surrounded by Christmas trees resplendent with snow, lights and brilliant ornaments. Among the entertainments offered is a Magic Fishpond, where poles may be rented and, by casting a line into the enchanted pool a gift is caught and pulled from the deep.

ELIZABETH TALBOT-MARTIN gives a dance concert, December 1, at Patriotic Hall, 1816 South Figueroa Street, Los Angeles. Thelma Leaton at the piano. This talented young dancer is always individual, entertaining and interesting.

MUSIC

PHILHARMONIC ORCHESTRA of Los Angeles, sponsored by the California Symphony Association, under the direction of Otto Klemperer, provides twenty weeks of music, with twelve pairs of concerts and ten Saturday events, including two special programs of the Shrine Auditorium. All other concerts are given at the Philharmonic Auditorium, Los Angeles. The two Shrine events are Igor Stravinsky in an All-Stravinsky program and ballet "Petroushka," March 12-13; and Bach's "St. John's Passion" pre-Easter program, March 26-27. Rose Bampton, contralto, is the soloist, January 7-8. Concerts are also given outside of Los Angeles, at Pasadena, Claremont, San Diego, Santa Barbara, and at Westwood.

THE PETER CONLEY SERIES at the Opera House, San Francisco, offers the Jooss European Ballet, December 4-5-6, and provides four complete ballets the opening night, including a new work, "The Prodigal Son," in which Kurt Jooss dances the part of the Father. In the Sunday Matinee Series this course sponsors Ruth Slenczynski, the celebrated eleven-year-old pianist, December 13.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, present the thirty-first season of concerts at the Community Playhouse, Pasadena, six Sunday evenings at 8:15. Gregor Piatigorsky, the great Russian master of the violoncello, is the artist of the concert, December 6. The Budapest String Quartet follows, January 10.

THE ELMER WILSON ARTIST SERIES, given at the Civic Auditorium, Pasadena, is taxing the capacity of the Auditorium, resulting in sold-out houses. Sergei Rachmaninoff, pianist, will be heard February 1, and Richard Crooks, February 11.

THE BEHYMER CONCERT COURSE fills the first half of December with entertainment at the Philharmonic Auditorium, Los Angeles. The great 'cellist, Gregor Piatigorsky, plays, December 1. The Dana Ensemble, December 6. The Jooss European Ballet, December 8-11-12, followed by Ruth Slenczynski, pianist, December 15, and Lucy Van de Mark, contralto, December 17. The first New Year event is an important one, as Nelson Eddy, baritone, sings, January 5.

BEAUX ARTS CONCERT SERIES, I. D. Morgan, manager, brings to the Polytechnic Auditorium, Long Beach, concerts and special attractions. Jooss European Ballet may be enjoyed, December 10. Rose Bampton sings, January 19; while Nathan Milstein, young violinist, will be heard, February 26. The San Carlo Opera Company presents "Hansel and Gretel" at a matinee, and "Cavalleria Rusticana" and "I Pagliacci," in the evening of February 11.

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ARTIST SERIES, presented under the auspices of the Claremont Colleges, opened with Kirsten Flagstad, and continues with Gregor Piatigorsky, 'cellist, December 4. The January concert is given by the Los Angeles Philharmonic Orchestra, Otto Klemperer, directing.

CIVIC ORCHESTRA of Pasadena, under the direction of Richard Lert, gives the first concert of the season, December 5, at the Civic Auditorium, followed by concerts, January 16, February 27, March 27, April 24 and May 22.

PETRIE ARTIST SERIES at the Trinity Auditorium, Los Angeles, announces the appearance of Duci De Kerekjarto, Hungarian violinist, December 11. Martha Vaughn, American lyric soprano, makes her Pacific Coast debut, December 18.

GRAND OPERA COMPANY of Pasadena, organized and directed by Jean Caraille, and conducted by Umberto Martucci, presents Verdi's opera, "Rigoletto," Dec. 2, at the Civic Auditorium. Claudio Frigerio is heard in the title role. Emily Hardy as Gilda, and Antonio Mendez as Duke of Mantua. Belcher' ballet ensemble and an augmented chorus complete the cast.

OCCIDENTAL COLLEGE Chapter of Sigma Alpha Iota, national music fraternity for women, is presenting a series of concerts by artists of southern California for the benefit of a scholarship fund for applied music within the college department. Miss Georgia Stark, coloratura soprano, opens the series, December 7, accompanied by Umberto Martucci. The second concert features Richard Tetley-Kardos, pianist, February 22. The series concludes, March 22, with a string symphonette, composed of twenty string artists, recently organized. Lillian Steuber, pianist, and Alexander Murray, violinist, are the soloists. Concerts are given at Alumni Hall, Occidental.

THE WOMEN'S SYMPHONY of Los Angeles, under the direction of the new conductor, William Ullrich, announces the first concert will be presented in January with a nationally known soloist.

SYMPHONY APPRECIATION mornings at the Women's Athletic Club, Los Angeles, are again held on Wednesdays, 10:45, by Josephine Heintz Geritz.

COMMUNITY OPERA ASSOCIATION of Riverside, directed by Marcella Craft, presents grand opera in English with local singers. "Hansel and Gretel" is program announced for December 17-18-21. Barton Bachmann directs the orchestra, composed of musicians from the community.

MUSICIANS ASSOCIATION of Riverside present Russell Horton, tenor, and Madlyn Akers, composer-pianist, in a concert at the Mission Inn, December 5. Russell Horton also sings the title role in "Faust" with the San Bernardino unit of the Federal Music Project, December 16.

"THE GREAT WALTZ" is presented by Merle Armitage at Los Angeles, opening Christmas night, December 25, and closing January 2. The production was imagined and is directed by Hassard Short.

JUNIOR LEAGUE OF PASADENA sponsors the Young People's Symphony Concert series at the Civic Auditorium, opening December 4, with the Los Angeles Philharmonic Orchestra, Otto Klemperer directing; the concert of January 15 is given by the same orchestra and under the same conductor; February 5, the Vienna Boys' Choir; March 12, the Junior College Symphony Orchestra, and April 23, Pasadena Civic Orchestra.

MUNICIPAL CONCERT SEASON, Civic Auditorium, San Francisco, includes three symphony concerts and one ballet performance, to be selected from the five performances presented by the Ballet Russe, under the auspices of the San Francisco Art Commission at the Memorial Opera House on Thursday and Friday evenings, January 28 and 29, Saturday afternoon and evening, January 30, and Sunday afternoon, January 31. The first of the Municipal concerts will be given, February 26, when Grace Moore is the soloist; the second, March 23, Igor Stravinsky conducts his composition, Symphony of the Psalms. The artist of the third concert, April 20, is yet to be announced. The San Francisco Symphony Orchestra participates in all Municipal concerts, including the five ballet performances. Pierre Monteaux, director of the San Francisco Orchestra, conducts one ballet at each performance, and the first and third symphony concerts.

MERLE ARMITAGE has arranged an interesting series of concerts at the Philharmonic Auditorium, Los Angeles. Doris Kenyon sings, December 4, and Moriz Rosenthal is heard, January 11.

COUNTRY CONCERT ASSOCIATION of San Mateo County continues the popular winter series of concerts. Harold Bauer, pianist, is the December artist.

WILFRID L. DAVIS sponsors the appearance of Mischa Mayers, ten year old violinist, in his San Francisco debut recital at the Veterans' Auditorium, December 11. He is a pupil of Robert Ashman.

FEDERAL MUSIC PROJECT of San Francisco, orchestra and chorus, is giving a series of national programs. The opening concert was an all-French program, sponsored by the Alliance Francaise.

THE NOACK STRING QUARTET, Sylvain Noack, founder, gives a series of three Friday evening subscription concerts at the Women's Athletic Club, Los Angeles, January 8, February 12, and March 12.

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THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, presents four plays in the Winter Series, diversified in character, with particular stress on the Yuletide production. In Playhouse tradition a Charles Dickens adaptation forms the Christmas play. Gilmor Brown reads the words of "A Christmas Carol," with added groupings by young and old players to supplement the lines. Two plays are given each month, running for two weeks, with the exception of Sunday and Monday. Matinees are given on Saturday only.

Dec. 1-12, "The Bishop Misbehaves," a comedy by Frederick Jackson.

Dec. 15-26, "A Christmas Carol" by Charles Dickens.

Dec. 28-Jan. 9, "The Chalk Circle," a comedy-fantasy of old China.

Jan. 12-23, "Money" by Aurania Rouverol.

The Laboratory Theater, a branch of the Playhouse, functions in the Recital Hall for the benefit of the playwright. Here are tested new plays by new authors, each production showing one week, Monday through Saturday. The admission price is low.

PADUA HILLS THEATER, near Claremont, again presents the traditional Christmas play of Old Mexico, "Las Posadas," throughout December. The opening performance is given at the Wednesday matinee, December 2, and continues on regular schedule, Wednesday and Saturday, both afternoon and evening performances, evening presentation only on Thursday and Friday. The Mexican Players give this play with deep feeling and reverence, and it is carefully directed by Bess Garner.

GATEWAY PLAYERS, 4212 Sunset Boulevard, Los Angeles, announces the opening of Mildred Katharine Smith's clever comedy, "New York Success," December 3, for an eight-weeks run. Francis Hickson directs and appears in the part of a New York producer.

THEATER AMERICANA, presenting changing community groups, is offering "Forever Is Too Long" by Martha Pittinger, December 9-10-11, at the Altadena Recreation Building, Mt. Curve and Lake Avenue. Olive Fern Hanson again directs.

WESTWOOD THEATER GUILD, 13020 San Vicente Boulevard, Los Angeles, under the direction of Leon Connell, plans productions of two weeks duration, including "Debutante" by Violet Roddax, "Use Your Imagination" by Marian Kirkland, and "High Noon" by Frances Gross.

COLUMBIA THEATER, San Francisco, announces the first completely orioinal show to be presented by the Federal Music Project. "Take Your Choice" opens December 2, and is a political and social satire, set to symphonic accompaniment. It is authored by three San Franciscans, Ernst Bacon, Phil Mathias, and Raisch Stoll.

CHILDREN'S THEATER ASSOCIATION of San Francisco gives the winter series of plays on Saturday afternoons at the High School of Commerce. "Ali Baba and the Forty Thieves" is the play of December 5. Mrs. William Sisson is president. The Association sponsors the Old English Boar's Head dinner dance at Hotel Mark Hopkins, San Francisco, December 15, for the benefit of the play series.

(Continued on Page 40)

Breakfast-tray sets from England in the new colors of marine, turf green and butterscotch from Bullock's-Wilshire in Los Angeles.



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ART CALENDAR

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: December-January exhibition by members of the Laguna Beach Art Association.

LOS ANGELES

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.
Annual exhibition of work by California landscape and marine painters. Open Monday to Friday until January 1.

JUNIOR COLLEGE, 855 N. Vermont Ave.: To December 18, rare manuscripts and books from the library of Mrs. E. L. Doheny.

LOS ANGELES MUSEUM, Exposition Park: Throughout December, California Art Club's Twenty-seventh Annual Exhibition of paintings in oils and water colors, and sculpture.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: To December 31, exhibition of over 200 pastels and water colors by California artists.

SOUTHWEST MUSEUM, Highland Park: American Indian arts and crafts. Oriental art. At 5605 North Figueroa Street, near the Museum, is the Casa Adobe, replica of an early California Spanish ranch house, with authentic furnishings of the period.

STATE EXPOSITION BUILDING, Exposition Park: Throughout the months of December and January the Art Gallery will be occupied by the annual exhibition of the Women Painters of the West.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To December 5, new oils by Tom C. Harrison.
To December 12, a collection of Augsburg prints, mezzotints, flower, Japanese, and early Currier and Ives prints, owned by Mrs. Muchmore.
December 14-13: Decorative paintings for interiors by Bessie Lasky.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: To December 31, Associated Artists' and Patrons' show.
To December 15, paintings by John W. Hilton.

ZEITLIN'S BOOK SHOP, 614 W. Sixth St.: To December 31, water colors by Westerners.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: December 6 to January 13, Chapin Oriental collection. To January 10, surrealism and related movements.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Opening December 5, continuing throughout the month, a special exhibition of oils by Hamilton Wolf of Oakland. To December 5, special exhibition of oils and water colors by Elmer H. Stanhope.

OAKLAND ART GALLERY, Municipal Auditorium: To December 8, Second Annual Exhibition by members of the Bay Region Art Association.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: Throughout December, the Annual Invitational Print Makers' Exhibition.

PASADENA

JOHN V. BENTZ GALLERIES, 27 S. El Molino Ave.: Chinese and Japanese antiques.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Through December, paintings by Emile Walters, entitled "Impressions of Iceland." New paintings by Jessie Arms Botke; desert scenes by Richard Taggert, Pasadena artist. An interesting collection of prints by Henrietta Hooper.

JEAN De STRELECKI GALLERIES, Vista del Arroyo Hotel: Paintings by James M. Spalding. Chinese portraits by David Tauszky.

RIVERSIDE

STUDIO LOFT, Mission Inn: A comprehensive exhibit of lithographs, etchings and wood engravings by Southern California print makers. Water colors and wood prints by Rex Brandt



FEDERAL ART PROJECT MONUMENT HONORS FOUNDER OF CALIFORNIA MISSIONS
Occupying a commanding position in front of the Ventura County Court House, this monument to Fray Junipero Serra (1713-1784) will stand for all time as a reminder of the courageous Franciscan padre, of whom it is truly said that "the civilization of California began with his founding of the first nine missions". His last and most cherished of these was the Mission San Buenaventura, founded in 1782. This monument to Father Serra, cast in cement, is the work of sculptor John Palo-Kangas of the Federal Art Project. Its unveiling ceremonies, held November 27, were attended by Governor Frank F. Merriam, who called attention to the important part played in California history by Father Serra and his followers.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Fine permanent collection of paintings and sculpture. Also winter show, arranged by Director Reginald Poland.

SAN FRANCISCO

COURVOISIER, 480 Post St.: To December 5, paintings by Caroline Martin.

M. H. De YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through December 9, Federal Art Project, circulating exhibition of works by California artists (lithographs); illustrations for Charles Caldwell Dobie's new book, "San Francisco's Chinatown." (drawings by E. H. Suydam). Through December 13, Early Japanese figure prints, from the Carlotta Mabury Collection. Opening December 12, foreign invitational salon of photography, sponsored by the Photographic Society of San Francisco. Opening December 15, contemporary prints, lent by Mrs. M. C. Sloss.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through December, California paintings, past and present, and monthly art exhibition by Californians.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To December 6, Second Water Color Exhibition of the San Francisco Art Association. To December 31, "America—1936," 100 prints, circulated by the American Artists' Congress. To January 3, Albert M. Bender Collection of the San Francisco Museum of Art, including oils, water colors, tempera, prints and sculpture. To January 10, Chinese temple hangings and priests' robes from the William H. Colby collection.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: San Gabriel Artists' Guild shows a group of small pictures, in oils, water colors and prints by artists of reputation, selected as suggestions for Christmas presents.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth Century English portraits, Flemish and Italian primitives. Art Gallery, upper floor, set of thirteen water color drawings by William Blake in illustration of Milton's "Paradise Lost."

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Throughout December, work by California artists of the Federal Art Project. An interesting and informative talk on the work of the Federal Art Project is given at the library, December 7, by Mrs. Beatrice Judd Ryan, State Director of Exhibitions for the Federal Art Project.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Throughout December, water colors by Charles Martin; landscapes by G. Thompson Pritchard. Open daily except Monday from 1:30 to 5. Sundays, 10 to 5.

(Continued on Page 40)

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BRIEF BIOGRAPHIES

Harry Noyes Pratt

OUR POET of the Month is the author of "Hill Trails and Open Spaces", "Etchings in California", and an earlier volume of verse. He has also appeared in many magazines and anthologies, the poem used this month having originally appeared in the University of California *Chronicle*. Mr. Pratt is director of the Crocker Art Museum at Sacramento.

Gilmor Brown

VARIOUS authorities, economists, scientists, and scholars are saying the future of America depends upon the people of the Middle West. Only the future may answer but Pasadena can speak for the attainment of one son of the Dakotas, Gilmor Brown, who brought to a realization the Pasadena Community Playhouse and the tributary School of the Theater, recognized as the finest equipped theater plant in the country.

Clear thinking, concise planning, rarely accompany an imaginative temperament, but when it does accomplishment follows. From the day Gilmor Brown came to Pasadena, in 1916, heading a little company of professional players, his ambition never faltered. His plans have changed, grown, have matured into greater things with each succeeding season, the vision unchanged, always beckoning. Nor has the man changed in disposition, the same flashing smile, the same direct gaze from clear, brown eyes, and the very same warm handclasp, all unfailing.

Internationally known, Gilmor Brown is at home in all theaters, whether in London, Paris, Berlin or Moscow, and while not a linguist he speaks the universal language of the theater, in any tongue, through his great enthusiasm for the drama, for every phase of the theater.

Richard Arlen

ALTHOUGH once a World War aviator—of the Royal Flying Corps, Richard Arlen is one Hollywood movie favorite who knows how to keep both feet on the ground, and he's never considered a movie contract a pilot's license to fly off the handle on a studio set—or anywhere.

Dick buys a fair percentage of the world's supply of golf balls, but he collects no yachts, dogs, servants, automobiles, polo horses, or Napoleonic complexes.

Born Richard Van Mattimore, at St. Paul, Minnesota, Dick turned to newspaper reporting after the World War, thence to teaching swimming. With cash on hand of $200 he set foot for southern California, hoping to find work in the oil fields. Instead, he became a messenger boy for a Hollywood film laboratory. While delivering a can of film he was knocked down by an automobile and suffered a broken leg. That was Arlen's lucky "break." The car belonged to a film company, and the hard contact with the bumper led to more pleasant personal contacts with the owner. The handsome messenger broke into movie "bit" work and in 1923 became a member of Paramount's stock company. Jesse Lasky, assigning Van Mattimore to "Wings," suggested the name Arlen.



And Dick suggested the name Arlen for Miss Jobyna Ralston, then Harold Lloyd's leading lady, some years ago. After her marriage she left pictures and now finds her time quite occupied obeying the orders of a young director, "Ricky" Ralston Arlen, aged two and a half.

Dick's most recent pictures are "Three Live Ghosts," "The Calling of Dan Matthews," and "The Mine With the Iron Door." He just returned from England and Canada, after finishing "The Barrier" for British Gaumont. At the moment he is making "Secret Valley," film of a Harold Bell Wright story.

CALIFORNIA POET'S CORNER

FOR MY FIREPLACE

By Harry Noyes Pratt

Pine bough, pine bark,
Cone and yellow wood,
Drenched with forest fragrance,
Found in solitude;
Filled with summer breezes,
Song of bird and bee;
As you burn upon my hearth,
Give them back to me.

Give me thunder of the surf
Sounding on your shore;
Give me whisper of the fog—
Give me this, and more;
Drip of rain from off your boughs;
Gold of summer sun;
Give me peace of summer dusk
When the day is done.

Pine bough, pine bark,
Yellow wood and cone,
Send your tongues of tangled flame
High against my stone.
Let me listen as I dream,
Knowing that I hear
All the sounds the pine has heard
Listening through the year.

AN EXHIBITION AT THE SAN FRANCISCO MUSEUM OF ART

DURING the month of November and the early part of December the Northern California Chapter of the American Institute of Decorators held their annual exhibition at the San Francisco Museum of Art.

The organization, national in scope with twenty-four members in the Northern California Chapter are interested in problems of the profession and in acquainting the public with the work of the modern interior decorator. The organization stresses the difference between the "salesman decorator" who professes a knowledge of traditional design and a vocabulary of bewildering terms and the trained and experienced decorator who strives to create individual interiors that are expressive of the people who live in them.

The exhibition at the San Francisco Museum of Art emphasized good traditions of design, color and texture. The exhibits presented schemes for various rooms and were uniformly presented in the best manner of the museum.

Exhibited in a museum that stresses the fine arts the A.I.D. forcibly demonstrated the fact that the art of furnishing and equipping the home is indeed a fine art.

"Period" decoration was not emphasized and was in no case overdone. Individuality of house and client were everywhere expressed. The fresh impetus of the western viewpoint was to be noted everywhere in the interpretation of color and design.

The A.I.D. has a definite program of education and this exhibition is to be followed by other important exhibitions which will acquaint the public with the work of the professional decorator.



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GIFT SUGGESTIONS

HI-HO for Christmas and Hey Hey for the New Year. The gift giving season is upon us. In these mid-November days it would be no chore to give away even the last shirt but, from experience, we know the weather and the wearables will have changed by Christmas time.



For the incurably romantic male try a globe for the library or for his individual desk, as they come in several types, on a well designed standard for the floor and on a low swung pedestal for the desk. He may not really anticipate a cruise but he will enjoy plotting one by varying seaways. Besides its educational and imaginative value there is nothing more decorative, as these modern globes are beautifully and clearly colored. There is even a choice in tones, as you may have the sea in blue or in silver and the continents grow hazy in browns and russets instead of the usual clear greens and yellows. Bullocks-Broadway in Los Angeles have these.

Lovers, young and old, will give perfume without waiting to be advised but they might overlook an ideal combination, cologne and perfume, new this season, entitled "Town and Country." There is a tall spiral bottle for the cologne and a quaint, fat, half-round smaller one for the perfume. An etched landscape identifies the country, a skyscraper marks the town. The grace of the tall bottle endears it and when empty may make a pleasing candle stick. This is a Helena Rubinstein product and comes in a most attractive container,



a bronze appearing base, with a birch-bark top. The Coulter Dry Goods Company in Los Angeles supplies this set, as well as innumerable other perfumes in crystal bottles of all shapes and sizes.

One suggestion may surprise you. It did us, since it calls for the return of the "family album" but not, be assured, in the old guise, with at least four smirks or four frowns to a page. These modern albums are devised and made under the direction of Mabel Watson, already widely known for her portraits of children, as well as the older members of the family including grand mére and pére. That delightful new Cape Cod house, with the red door, on California Street, Pasadena, suggests new ideas, and old ideas made new, and it is no wonder these albums come into being there. They are handmade, the material of the covers may be brocade, velvet, suede, any handsome material, or for childish hands a glazed chintz may be substituted. The insert leaves are of the finest mounting paper and when the portraits are made they are mounted directly on the leaf of the book. Slick, very much so.

Silks and brocades for costumes, for lounging robes and for sublimated pajamas, hangings for walls, jade, crystal, all the treasures of the Orient are housed under one roof, no, under many variations of the one roof, at the home, shop and studio of Grace Nicholson at Pasadena.

The dainty Dresden figures shown now are as exquisite in color and design as those for which Meissen was famous from 1731 to 1775. These may be had in pairs or separately, the delicate modeling is amazing and the vivid and yet toned color is a delight. The lady of the gentry and her courtly swain vie for your favor with the country maid, sweet and shy,

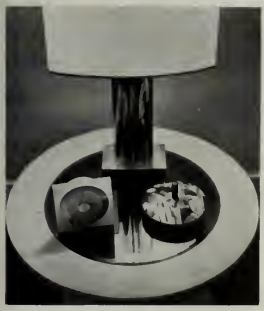


and her young lover, armed with a nosegay but with a faint thinning of his once smart knee breeches. A. Schmidt and Son, in Los Angeles, import these dainty bits of porcelain and also show silver in many designs. The simple or the ornate may be found and if the simple be chosen nothing can be more desirable than the Fiddle Thread pattern, an authentic design originating in England during the reign of George III in 1760. The beauty of proportion is evident in each piece, whether the full table set be considered, or one of the various serving pieces.

Of pottery there is no end. Color is always in demand and what nicer way to have it invade the home than in the guise of the potter's art. Except for formal usage it fills every demand of hospitality. Its very informality makes it the liveliest me-

GIFT SUGGESTIONS

dium for the casual entertaining so much in vogue, both in the game room, at the cocktail hour and for the outdoor barbecue. California has "studio potters" as well as the larger commercial establishments. At the Winfield Pottery, Foothill Boulevard, Pasadena, color and glaze have been brought to a new perfection.



Found at Bothwell and Cooke's in Los Angeles, a modern lamp with lacquered shade; a very smart and moderately priced lamp for the living room. For milady's boudoir, a very efficient electric alarm clock disguised by a square onyx face and a narrow brass dial. And a third and sophisticated suggestion, a chrome dish from Vienna, its cover decorated with fine enamel work in brilliant colors.



From the Land of the Buddhas come gifts; old, old pieces but as lovely and as popular now as they were hundreds of years ago. In some instances they go amazingly modern, particularly where a cigarette box has been contrived from the top of one of the old water pipes. Yet the snuff bottles refuse to be ignored, one gem is of ivory, worn smooth and colored deep by handling, one side shows a carved design and on the other in picturesque Chinese characters is a poem—or so 'tis said. John C. Bentz of Pasadena has an unsurpassed collection of Oriental gifts.

Swedish Glass, coming from near Stockholm, is so satisfyingly beautiful as to incite wonder as to the nonentity of the usual glass by which we are surrounded. None can doubt the true art of these glass workers, each piece is handwrought with such infinite care, such loving patience, as to produce something of incomparable beauty. Some pieces hint of color, not color in definite mass but shadowy, appearing and disappearing, as clouds form and reform in a summer sky. This glass may be found in varying sizes for varying needs, but each piece is so charming in itself as to put to flight all thought of utility, it fulfills its destiny in merely being beautiful. Charles Sisson of Pasadena is the happy importer.

The pronounced adaptability of the Susi Singer pieces place them definitely on the gift suggestion list. Susi Singer Schinnel lives in a coal mining town in the Carpathians near Vienna, is the wife of a coal miner, but is endowed with the soul, the imagination and the hands of an artist. She creates constantly but never duplicates and the figures vary even when the intention seems to be to make them identical. The Susi maidens, the elfin children, and the sturdy lads are all fashioned with a deep abiding love of color, yet there is movement, aliveness as well as true color in each small figure. Amy May Studio, Pasadena.

Flowers are always acceptable gifts, so much so that they may arrive at any time during the entire festive season and are never restricted to Christmas Day or Christmas Eve. Since accessories play such a large part in all floral arrangements every hostess is immensely pleased when she secures something new, whether imported or domestic. To order from Margaret's Flowers on Wilshire Boulevard, Los Angeles, both the blossoms and the gay little figuerines, bowls and other novelties is to be sure to delight the soul of the lady, the object of your attentions.



At J. W. Robinson's in Los Angeles, gifts of lovely crystal for the dressing table; a perfume lamp imparts a soft glow and diffuses fragrance from drops placed within the top; a perfume bottle with modern dancing figures on the stopper; a smaller bottle in crystal or colors. Or a delightful evening bag of metal cloth or brocade with jeweled handle enclosed in a cellophane case with a lavish Christmasy bow. A selection of bags for daytime use, tailored or ornate will help you solve a problem.





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GIFT SUGGESTIONS

For the dining room, particularly for the table, the new butter spreader lends distinction, short with a round, smooth crystal handle. Then the latest space-saver is the new coffee server, wherein an upstanding little rack holds six cups and saucers, with spoons intact, promising cheer and comfort in the very way the tiny flowers disport themselves around and about the small cups. See these as well as a satisfying display of lamps at the studio-shop of Cannell and Chaffin, Los Angeles.



Bullock's in Los Angeles have pictures of bright and colorful flowers attractively framed in the most modern fashion, and their courteous and efficient personnel are ready to assist in the selection of suitable and satisfying gifts.

The monogrammed glass of Dorothy Thorpe finds the proper background in the uncluttered atmosphere of the Gift Shop at Bullock-Wilshire. The glass is worthy of the craftsmanship of the artist and her skill in designing the monograms never fails. Many clever designs are used as well as the monograms, and the bowls, trays and decanters are all chosen for line and proportion and make unsurpassed gifts. Among the less expensive things are the quaintest little figures from Italy, little old men and women and some not so old. Also especially designed are the Victorian playing cards, two decks to a box, in such clear colors and old fashioned flowers. For the patio and informal service the rope mats are invaluable for the casual table. All the subdebs will fancy the metal boxes, white enameled, with very perky flowers ornamenting the covers.

Collector's fever is rampant in the world. A few people think they are immune, but wait until the right thing makes them conscious and away they go. Boxes intrigue most women and are to be found in practically every material, from gold, silver and lesser metals to wood, and this year a popular medium is glass, clear, milk, cloudy and etched, in many sizes and for many purposes. An old style box, metal filigree on glass, may hold bonbons for non-diet days. In the new bent glass, under the designation Crystal Bent Fyrart, may be found frames, book ends and clocks, with no end of style and individuality. All of these may be purchased at The Gift Shop, 646 E. Colorado St., Pasadena.



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Gale Sondergaard and Louise Dresser in a scene from "Maid of Salem"

THE MOVIES

ALUMNA of the University of Minnesota and "Faith" of the film "Anthony Adverse," Gale Sondergaard, Danish girl from the New York stage, is a restless dramatic scholar.

I talked with her on a set of "Maid of Salem" at Paramount. The picture, starring Claudette Colbert, with Fred MacMurray, revolves about the witchcraft period of New England history. Bonita Granville, "enfant terrible" of "These Three," is another of the cast, again a juvenile demon.

The whole story affords Miss Sondergaard a chance to portray a quite different sort of woman than the character she played in "Anthony Adverse," her beginning picture at Hollywood.

"I like to study each woman I play," she told me. "Now Faith was entirely a mental creature, with calculated designs. This person," she nodded toward the set, "is entirely emotional. She's really a warm woman who becomes overwrought emotionally—through love of her husband, a believer in witchcraft."

Oddly enough, Miss Sondergaard's first performance with the New York Theater Guild, some years ago, was as a witch in a dramatization of "Faust." Her chief work with the Guild was the leading role in Eugene O'Neill's "Strange Interlude"—the involved personality created by Lynne Fontanne and in which Miss Sondergaard followed Judith Anderson. Other New York successes in which she played leads were "Major Barbara," "Red Dust," "American Dream," "Alice's House," "Dr. Monica," and "Invitation to a Murder."

Miss Sondergaard especially remembers "Strange Interlude,' a play which she says was an emotional experience to the player. "It was like touching a dynamo—generating energy. After each performance I came out refreshed and happy, instead of tired. I felt like I was playing a whole life."

Edith Gale Sondergaard's own life began at Litchfield, Minnesota. She's the daughter of a professor now teaching at the dairy department of the University of Wisconsin. Her mother was a pianist—"a deep feeling woman," Miss Sondergaard said. "From her I gained a subjective attitude and from father an objective one." She thinks that both are of parallel desirability to acting. Her father likes people, does lecturing around the state.

Miss Sondergaard knew "very definitely" that she wanted a stage career at the time she entered the University of Minnesota. And she centered all her efforts on that ambition. Among the variety of women she was undoubtedly a lady with a purpose. "As soon as the professors knew I wanted to be an actress," she smiled, "they made great allowances for me—on late themes, remarking that they supposed I'd been rehearsing. I did more work on the outside than on my actual courses, I'm afraid."

She appeared with the Masquers, student dramatic group, in many plays, and did special study at the Minneapolis School of Dramatic Art. Her summers were spent at Little Theaters and on Chatauqua plays. Then, with an A.B. in English and public speaking, she joined a Shakespearean traveling company, playing a broad range of characters—even Hamlet's queen mother. Melvyn Douglas, now of pictures, was a member of this company, and soon both he and Miss Sondergaard joined the late Jessie Bonstelle's stock company at Detroit. She played two years there, when the New York Theater Guild signed her to a three-year contract.

Herbert Biberman, a director of the Theater Guild, subsequently got her signature on a "lifetime" contract, and when, some months ago, he came to the Coast to direct films, she came likewise—out of both marital sentiment and a curiosity to see Hollywood, which, needless to say, she finds "a fabulous town, a gathering of every sort of people."

Now she's content to venture upon a movie career. She's just signed a long-term alliance with Paramount. "This is a new and exciting medium to me," she says. "I thought I'd be confused with people watching, but when the lights were turned on, it was like on the stage. While in pictures there's the joy of seeing an accomplished thing, on the stage there was the joy of completing a thing at once. . . . But," she added quickly, "I'm fascinated by both the stage and pictures. I enjoy acting—under any circumstances."



Gilmor Brown has adapted and will read Charles Dickens' well loved story, "A Christmas Carol" for the Holiday Play at the Pasadena Community Playhouse.

COMMUNAL THEATERS

OWING to the complications of everyday life the majority of us pay slight attention to the theater until on some cheerless evening we discover we have seen all the touted movies and, still needing entertainment, look over the announcements and select a play, guided either by the title or the names of the players, rarely by the reputation of the playwright. It is small wonder that Elmer Rice says: "I have been predicting for twenty years that the commercial theater is dead, and I believe my predictions have come true."

Granted that Mr. Rice is right, that the demise is true commercially, there are still monuments to drama throughout the country. Two new theaters mark two widely separated communities. At Pasadena the new addition to the Community Playhouse gives that institution the finest equipment of any theatrical plant in the country, and at Colorado Springs the new Fine Arts Center houses a theater, art school, exhibition galleries, music room and necessary accompaniments adding importance to the communal theater.

An advancing connection between the regional theaters and the commercial ones may be traced in the fact that Frederick McConnell, director of the Cleveland Playhouse, was invited to New York to direct "Daughters of Atreus" by Robert Turney. While in the meantime the Cleveland theater proceeds with a repertory of fourteen plays for the season. This playhouse also maintains a School of the Theater, a Children's theater, and is associated with the Graduate School of the Theater and Drama of the Western Reserve University.

The intention of all these community theaters is to stress a deeper note than mere entertainment, they wish to present something stronger, sturdier, of value to society, without being preachment or propaganda. The illuminati, literati and intelligentsia, as well as just ordinary folk, will take to their hearts, cherish and continue to uphold a play which has clever lines, deliciously put over. The reviewers scarcely acclaim "Idiot's Delight" as a great play but with Lynn Fontanne and Alfred Lunt to emphasize its subtilities it is again the attraction of a New York season. It surely has a New York season. It surely has a message, as Robert Sherwood wrote it to voice his objections to war. The tricky thing about a play with a message is the disguise. Realism is to be commended but when it grows sordid in the extreme the average theater goer wants no more of it; he explains he can find the outline of such plots in the morning papers, if not lurking on his own doorstep.

The WPA, Federal Theater, is apparently in the field to stay, is gaining consideration and is of value for what it has accomplished socially, that is, as a relief project, in furnishing work for the unemployed of the profession, and in providing thoughtful entertainment for those unable to pay for seats at a commercial theater. Then it may mean a step toward a National Theater, though there is no real indication at present. Frequently one of the Federal theaters presents a play previously given in the neighborhood and it is interesting to watch and catch the comparisons between interpretations of the same play by different casts and directors.

J. W. Robinson Co.

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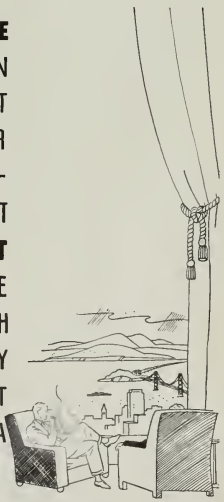
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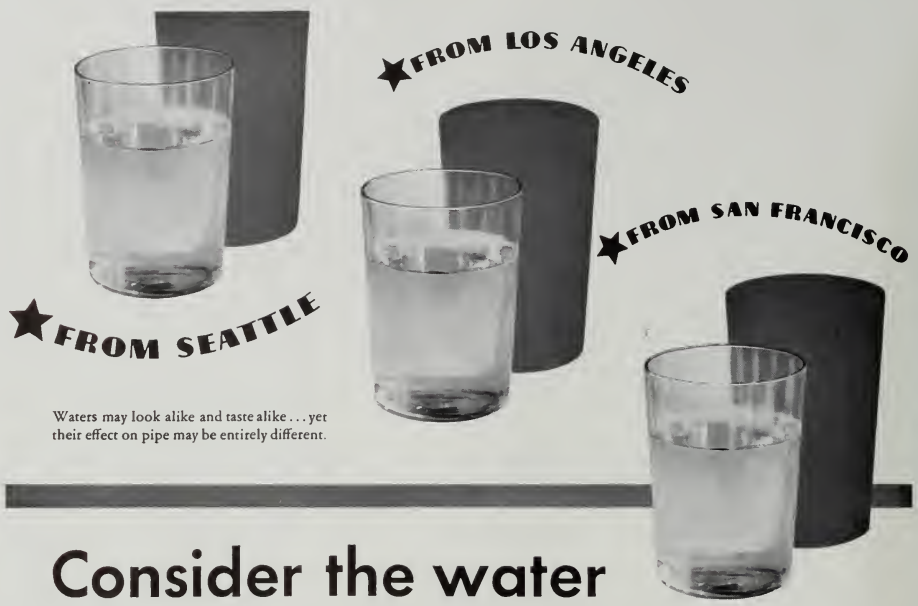


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ANTIQUES

By ALICE R. ROLLINS

EARLY AMERICAN SILVER MARKS, by James Graham, Jr., Clapp & Graham Co., Inc., New York. $12.00.

A book welcomed by all collectors of American silver. It is of convenient size to slip in a coat pocket and contains over two thousand marks of early American silversmiths, alphabetically arranged for quick reference. The marks are printed in good, clear type and the little volume is very pleasing in appearance. American silver has no date letter and collectors are therefore obliged to obtain names of silversmiths and when and where they worked from lists garnered from many sources. To have a list of these silversmiths compiled for ready reference in one compact, small volume, is a great help to anyone who collects silver.

THE RULE OF TASTE FROM GEORGE I TO GEORGE IV, by John Steegmann. The Macmillan Company, New York. $5.00.

A book of deep interest to those concerned in the development of the arts of achitecture, landscape gardening, and the decorative arts as they affected the taste or standard of living in England from the early eighteenth to the early nineteenth century. This standard or rule of taste was consciously or unconsciously directed by a succession of leaders in the arts whose work was accorded the distinction of being representative of their day. Just why these leaders should have set the rule of taste is told in detail which gives the reader much interesting history of men and events of that period.

THE CHARM OF PEWTER

FOR those who have houses they wish to furnish in the early American or California - Monterey manner, a pleasing change may be effected in the breakfast room by using bowls of pewter instead of glass or china. If you can find these in old pewter so much the better. They may not all match in size and shape but if they are fairly uniform no one will object. And how proud anyone can be of such a collection.

Pewter was quite common at one time and while collectors have corralled most of it, it is still possible to find a few pieces in unexpected places. A good field is provided in those shops at shipping ports given over to odds and ends from dismantled vessels. On the Pacific coast Chinese pewter bowls may sometimes be found in these places which are unusually attractive. Recently the writer saw a collection of them in a corner cupboard of a breakfast room which *made* the room. The soft, mellow gray of the pewter was in pleasing contrast to the blue-green of the painted shelves and provided a delightful decorative note to the room.

Pewter played an important part in the domestic life of the early days. From the fourteenth to the eighteenth century its use was universal. Even as far back as Roman times wherever tin and lead were to be found, vessels were made of pewter. As early as the eleventh century its use was sanctioned for church vessels. Two centuries later we find history recording its use for domestic purposes. In the sixteen hundreds it reached the zenith of its popularity. But gradually the potters began to substitute the pottery and porcelain they were producing and by the middle of the eighteen hundreds pewter was no longer in demand.

The use of pewter for household vessels was so universal that its composition was controlled by guilds in the different countries where it was produced. The earliest name given to the English pewterer's guild was "The Worshipful Company of Pewterers" and their records go back to 1348. These records contain the regulations and requirements for the making and selling of pewter and the rules were most rigidly enforced for the benefit of the trade. Each pewterer had to have his own private mark which was registered at the Pewterers Hall in London. This is known as the "touch-mark" and consisted of his name or some emblem like a rose, a figure, or an animal.

Pewter is tin combined with lead and other alloys and the guild decreed the kind and percentage of alloys which might be used for the various types of vessels made. This was done in order to keep the pewter to a certain standard for practical use.

Most of the pewter used in America during the Colonial times was imported from England, but our own craftsmen were not long in adding this to their many other trades. American pewter owes its charm to its simple, dignified lines, lack of ornamentation and the associations that surround it. Fortunate, indeed, is the collector who has acquired by inheritance or by purchase good pieces of American pewter. Most of the pewter we find in the shops today was made after 1825. By 1850 its use had almost discontinued.

In England pewter had taken the place of woodenware and horn and was in turn displaced by pottery and porcelain. However there was much demand for pewter in the early days of the colonies and it was quite a common thing for the housewife to make her own spoons from molds which at first had been sent over from the old countries. These molds were passed from neighbor to neighbor as desired.

There were many articles made of pewter. We have room to mention but a few. Tankards, basins, bowls, porringers, chargers or large platters, hot water bottles and plates, coffee urns, pitchers and candlesticks. Small articles such as spoons, cups, buckles, buttons and inkwells were common.

Pewter as used by our ancestors was not the dull, slate-colored gray we see in the shops today. Every good housewife in those days prided herself on the brightness of her pewter and keeping it shining bright was the weekly task of the young folks of the household.

An old recipe for cleaning pewter is as follows: "Fill a washing copper boiler three parts full of water and put into it a good armful of hay, two pounds of soda, and a quarter of a peck of good ashes. In this immerse the pewter and boil for two or three hours. Then take out and clean well with a wisp of hay and silver sand. When clean, rinse well in clean water and dry in the sun." Quite a Saturday task for the young girls of the household!

A few hints may be given for the benefit of the new collector when buying pewter. Deeply impressed marks are almost certain to stamp a piece as new. The old marks were not deeply impressed and time has worn these down. Sometimes an object is given a worn look by filing off the edges and giving it a few dents. A magnifiying glass is a great help as the newness of the dents can easily be seen. Things worn by long-time use are perfectly smooth. Two of the most familiar marks are the Tudor rose and the crown. On each of these if initials appear either in the rose or crown, the pieces are of continental origin and not English or American. The earliest English type of touch mark found on American pewter is the small circular touch about one-half inch in diameter. Pieces marked with an X denoted good quality. We associate the thistle with pewter from Scotland and the fleur-de-lys with France.

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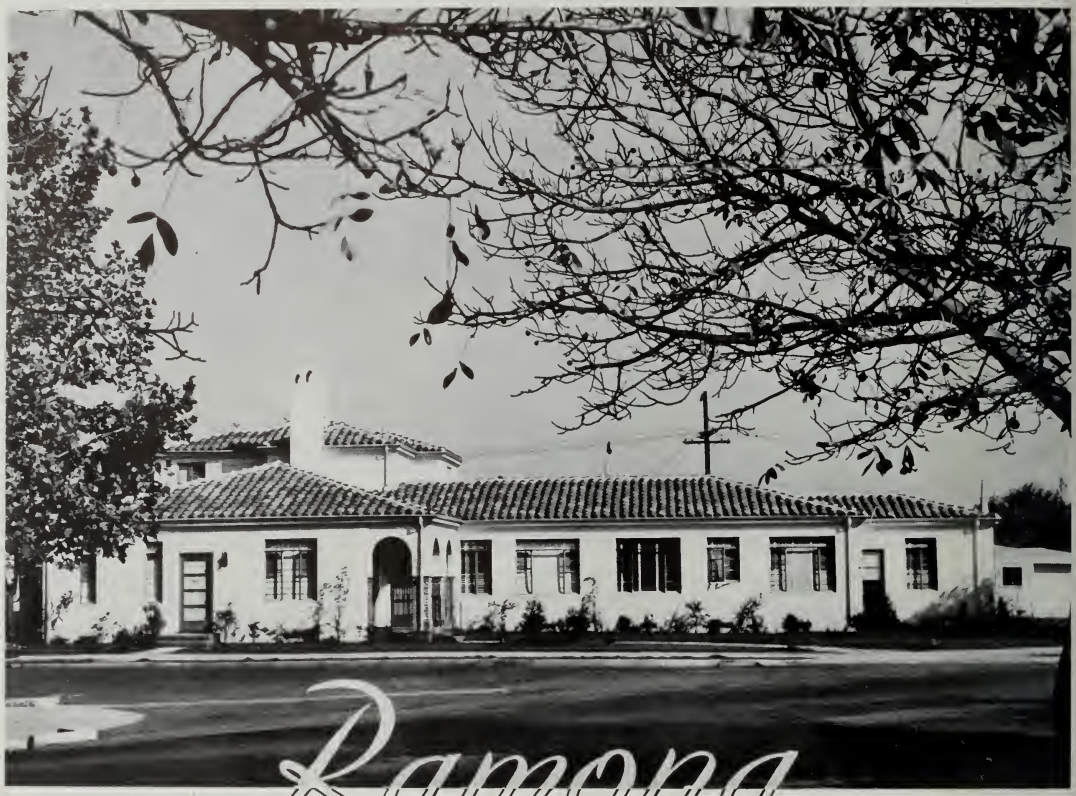
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RUNNING FIRE

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By MARK DANIELS, A. I. A.

POINT UP!

"LIFT up your heads, O ye gates; and be ye lift up, ye everlasting doors." So sang David, but the songs of Midas have drowned him out.

The flood of literary, musical, dramatic and architectural filth that is swamping us these days is the result of pointing down rather than up. We point down because that is where the money is. To hell with any other goal or reward; get the money; get the dough; get the wampum. Who cares whether the house built today falls down tomorrow if we can sell it at a fat profit this afternoon? Suppose the piano does fall through the floor; you shouldn't be wasting your time at a piano when you can be getting out a million dollar bond issue on a pair of old shoes. Who cares whether the book you have just written makes hopheads out of a thousand youngsters if the edition runs to half a million. Those hopheads are up to the G-men. Who cares if the kids pour out of the movies to spend home-going hours that result in criminal operations. That's what the people want, so let 'em have it.

There are two rubber stamp answers to a plea for decency or better things. It is either, "Oh, hell, you're another reformer," or "That's what the people want." Because it is cursed with plausability, the latter is the more vicious.

If people should be given what they want, should they be given everything they want? If they should be given everything they want, why not let them have morphine, absinthe, cocaine, free love, rape, when they want it? If they are not to have everything they want, why not exclude rotten movies, stinking reading, paper houses and cocktail bars along with hop and murder? Of course, these things cannot be eliminated under our political system but much can be accomplished if our writers, architects, musicians, sculptors, painters, yes, and preachers, will stop pointing down to the people and begin pointing up, even if it does give the people a crick in the neck.

"Lift up your heads, O ye gates."

THRILL PICTURES

THRILL pictures on the covers of the magazines make newstand sales jump like a thermometer in Mombassa. Whether you are puhlishing a magazine on needle work or "Infant Feeding Amongst the Mayans", always show a suicide jumping from the top of the Empire State building with the wind ripping her skirts from her, or a dauntless hero facing a Bengal tiger with nothing but a soda pop bottle, and your newstand sales will soar. That's one way to make quick money, for a little while; anyone can make money if he doesn't care how he makes it. But the practice of using thrill pictures to catch running readers in place of real pictures for real readers usually results in a sickening decrease in the subscription list, coupled, for those who are capable of it, with repeated twinges of shame.

WORMWOOD

IT MUST be a bitter cup to the radio crooner that he cannot hear himself from the other end of the wire. The old phonograph crooners could go into the nearest music store, ask that one of his records be played and sit picking the teeth of conceit, satisfaction or disappointment while he listened. The movie star can go to a presentation of one of her pictures and do her lipstick preening to her heart's content while she sighs in satisfaction with the performance. But the radio crooner is denied this elysium.

Who knows but what the day may come when man may be in two places at once. Some theosophists think it will, and I would not have the crooners denied the pleasure of looking forward to such a time. However, I would not recommend that they try to run from the mike to the corner saloon fast enough to catch their own voices, although, judging by what some of them croon, I would not be surprised to find one or two trying it.

SNOBBERY

ANTHONY HOPE expressed his opinion that the term "bourgeois" was an epithet hurled by the riffraff at the respectable and used by the aristocracy to describe what was decent. This is a form of snobbery on the part of both the riffraff and the aristocracy, born of a resentment against an attribute which neither can attain.

In the United States we have plenty of riffraff and an aristocracy of our own making, the aristocracy of wealth. While it is true that often the only way one class can be distinguished from the other is by their places of abode, it is also true that in that respect they are widely different. The aristocracy of the old world may have its peculiarities and foibles, but when it comes to the principle of the Lowells' speaking only to the Cabots and the Cabots' speaking only to God, our aristocracy has no equal on earth.

Nor is this attitude of mind, if that word is not misleading in the premise, confined to the Atlantic Coast. Here in California we have a stretch of coast line that, for sheer beauty, cannot be surpassed in the world. It has been partially preempted by a class who at first only believed that God made it so beautiful in order that it might be a proper and fitting country for them to live in but have now come to feel that He made that incomparable landscape in a frantic effort to crash the gate.

SLAUGHTER OF THE INNOCENTS

BILL BOOZER hated Henry Hoggit so he socked Peter Patient on the nose. Except for the lack of humor, it is much as was the action of the old bewhiskered innkeeper who threw too much coal oil in the stove before he lit the fire. When the match reached the oil a burst of flame shot out and set the old man's great beard afire. Beating his flaming beard, he rushed to the door. There sat a little pooch scratching and with a mighty swing of his heavy boot the man lifted the mut through the open door, with the exclamation, "There's so damn many dogs around you can't build a fire, anyhow."

It is pretty evident that the unions look upon their situation in much the same way as Bill Boozer. If they can't lick their employers or bring them to desired terms they are going to sock the whole public on the nose. They are going to win their war if they have to starve fifty million innocent citizens to death to do it. Yes sir, they are going to win if they have to sacrifice half the population of the country. If that is their plan it looks as if they are a little too generous.

AN ILL WIND

AFTER all, perhaps the best thing that could happen to this country is for the ship and transportation tie-up to become permanent and perpetual, for it might result in a reversion to the glorious isolation and independence that existed in Greece a century or two B. C. Not only would we be rid for good and all, of these continual longshore and seamen's strikes, but with no means of transportation except individual cars the time would soon come when the manufacturers could no longer make and sell to us the innumerable things we have no use for. For one thing, they couldn't ship any radios to us. The telephone would soon be a thing of the past because the manufacturers could not ship them to us. Without the radio and telephone going all the time in offices and homes we might get back to doing things worth while. Michelangelo could not have accomplished a fraction of what he did if he had had a telephone. Oh, Arcady!

HABIT

FROM my window the unruffled, undisturbed surface of a large portion of the San Francisco Bay seems to flash a sad rebuke to civilization. At anchor lie many great ships, some laden with provisions that soon will be directly needed. Where once the white wakes of steamers spread like bridal trains across the blue water only the tiny white sails of an occasional pleasure craft relieve the great expanse. When the fish butchers strike was on not even the trawlers went out.

But the good old fog horns continue their low, sad, siren songs. Is it that they do not recognize the unions and their strikes or do they continue their un-needed warning to allay our fears? Perhaps it is only habit.

'T AIN'T WRONG

IT IS sad to find that the Idol's feet are made of clay. For some time now I have been willing, if it were necessary, to buy a Communist red sheet and hide in a pay toilet long enough to read anything that might have been written therein by Westbrook Pegler. But when he calls a pigeon a panhandler I find that not only are his feet made of clay but his hands are full of mud.

He says they hang around cathedrals and churches, yet he of all people should know that most of the pigeons of the world are on the Lord Nelson monument in Trafalgar Square. The statement that the mournful note of the pigeon is pure hypocrisy employed to get food without working, as the sparrows and the starlings do, is not true. Even an ornithologist knows that; and besides, it isn't nice to be flying after the few horses there are left on the streets. Makes them so conspicuous.

The pigeon does not hang around to get the food. He loves monuments, pilasters and window ledges and only eats the wheat and corn that people feed him to make the poor humans happy. To prove this I offer my own experience. One bird flew down from the cornice of the National Art Gallery in London and had to regurgitate twice before he had room for the corn that I held out to him. They are not only kind and tender-hearted, they are also stoics.

Mr. Pegler's confusion about churches and pigeons is only natural. G. K. Chesterton said, "It is impossible to satirize a man without having a full account of his virtues," and this applies to both pigeons and churches. Anyone to say nothing of a pigeon, would be proud to have both a Roman Catholic Order and a period named after his clan as was the case with the Jacobins. Any little partiality they may show for cathedrals and churches may be explained by this.

And as to industry, even the most careless glance at the tops of lofty monuments and minor towers will show how conscientiously the pigeons attend to the color scheme of the venerable structures of the old world. No, they are not exactly lazy, at least not in the sense in which that word is used in the United States Senate, but I will admit that I no longer raise them. I, too, prefer a dog who is a bar-fly.



A Christmas table that combines modern sophistication with traditional themes of holiday decoration. Photograph courtesy of S. & G. Gump Company of San Francisco. Flower arrangement by Podesta and Baldocchi.

TRADITIONAL CHRISTMAS PREFERRED

By BEN DAVIS, A. I. D.



A Christmas mantel that tells the story of the holidays with the aid of flowers, pine boughs and a tall white taper. Photograph courtesy of S. & G. Gump Company of San Francisco. Flower arrangement by Podesta and Baldocchi.

CHRISTMAS is here once more and we must confess that the odor of pine needles, the sight of holly wreaths framed in our neighbor's windows, and the merry voice of Christmas carols coming in on the air waves, reduces us, a sophisticated and sober decorator into the most abject sentimentalist.

For some time we have stood without protest and watched a world self-conscious of progress and ingenuity create a new festival of Christmas. Before our bewildered eyes cellophane Christmas trees have shimmered sophisticatedly in shop windows. Our thumbs have been cut and our tempers sorely pressed by the necessity of tearing away the cellophane wrappings from gift packages sent to us by thoughtful though stylish friends. Our ears offended by the sound of Christmas carols transposed into a modern swing tempo have ached with revolt. From one store to another we have patiently made our way in an effort to find old fashioned Christmas tree trimmings and ornaments and on more than one occasion we have contemplated acts of violence when the clerk has pushed upon us a silly looking variation of the old theme and remarked in a superior manner,

"Oh, we don't carry that type of merchandise any more. This is the latest thing."

Shamefacedly we have carried home bundles of "Gift Wrapped" packages that boldly announced by their wrappings that "We came from Umpty Dumpts," and "We came from Doodlehommers." Our soul has revolted at this flagrant advertising of a sentiment ennobled by generosity.

The old fashioned Christmas with its mystery and surprises is our ideal of something real. We enjoy the hush of Christmas secrets. We thrill to that moment of exquisite ecstasy when we suddenly enter a room and are met by a suspicious silence that betrays the fact that something not meant for our ears is under discussion. The joy of anticipation and speculation that is to be experienced upon approaching a commodious piece of furniture or closet door and we are warned "Stay Away from There!" The planning of gifts and the keeping of them in giggling secrecy until the glory of Christmas morning when they are brought forth to the amazement of the remembered ones is a pleasure not to be shared with any other.

We, a decorator, are still for progress. We want new and stimulating ideas and fresh solutions to old problems. We have nothing but praise for new materials, new methods, new decoration and architecture. But by all that is holy we don't want our Christmas tampered with!

Good old-fashioned Christmas is what we want. Take your synthetic and cellophane Christmas and do with it what you will. We want none of it. As a decorator we must solve old problems in new ways every day but when it comes to Christmas we want it to be as we first came to know it.

To our eyes a blue Christmas tree is a sick and anemic Christmas tree. A little Christmas tree, even if smartly accompanied by a twin, is nothing but a poor excuse. We want a big Christmas tree that touches the ceiling and takes up one whole corner of the room. For years there has been a saying popular in the land, "Decked out like a Christmas tree," and that is the kind of a tree we want. We want angels with gossamer wings of spun glass that suspend themselves bravely from the generous branches of our tree. We want birds never known by man with glistening tails and delicate wings that perch high up among the tinsel and shining ornaments. There must be chains of popcorn that we have popped and strung ourselves, and garlands of cranberries and festoons of tinsel. These trees in one or two color effects are all right for those that want them but give us a tree that looks like a Christmas tree with decorations of every color of the rainbow.

Our ideal of Christmas is of a festival of plenty and generosity and good will. It is an occasion of sharing with others and everything connected with it should express that sentiment. There can be no sense of stint or

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TRADITIONAL SOPHISTICATION DISTINGUISHES THIS HOUSE

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GARDNER A. DAILEY, A. I. A.
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Utilizing a color scheme of blue, Persian pink and off-white, this living room opening off the garden creates an atmosphere of charm and distinction. The hand-loomed draperies in the dull Persian pink admit the garden to the room in a manner that is modern in treatment. The soft beige of the rug sustains the vibrant color of the room and harmonizes with the wood tones of the furniture. Comfort and graciousness are expressed in the combining of old pieces with good contemporary design. This room and its color scheme were included in the exhibition of the Northern California Chapter of the American Institute of Decorators at the San Francisco Museum of Art on the occasion of their fall exhibition.



Looking from the living room toward the bar. The simple arrangement of furniture provides comfort and spaciousness and the combination of textures is refreshing. Emphasizing what can be done with smooth surfaces of mirror, leather, glass and painted wood, the bar assumes an air of gayety.



Photographs by C. K. Eaton

SHOWN AT GROSFELD HOUSE

In Los Angeles, California

Above is a French living room that adapts 18th century furniture with a modern background and combines three periods which most people find interesting, Louis XV, Louis XVI and directoire. The walls are paneled and painted a soft gray, with floor covering a deep gray and taffeta hangings a deeper hue. Against a mirrored chimney breast that gives a feeling of spaciousness has been placed a white marble mantel. In front of the mantel is a pair of Louis XV marquis in emerald green satin, the predominant color of the room. This same tone is repeated on the opposite side of the room in a sofa in velvet and a large Louis XV bergere in green and gray damask. A pair of directoire chairs and a chair on either side of the satinwood commode are in white and magenta. A. W. Koehl, interior decorator.

On the right, a Louis XVI dining room with its paneled walls in two tones of yellow forms a harmonious background for a formal treatment of damask hangings of peacock blue with linings of yellow satin, beneath which are yellow glass curtains. A mirror paneled wall fills the space between the windows, reflecting the white magnolia picture on the opposite wall, and over a marble-topped buffet hangs a mirror which reflects a fine old wall clock, with decorative wall brackets on either side. The amaranth tone of the carpet gives richness and depth to the room and brings out the brilliancy of the coral damask and citron brocade coverings of the chairs. Eleanore King, interior decorator.









THE PRINTS AND THE PUBLIC

TIME was, in America, when the word "art" was begun with a capital "a," always, except by the most grossly ignorant or irreverent, and the word itself was generally considered much too difficult to be spelled accurately by any but the most gifted pupils in the class—like hyperbole or hippopotamus. The word "public," by many artists, was written with a small "p"—a very small "p." In other words, as everyone knows, art, outside of that which could be bought at the ten cent store, was regarded as something for the common citizen to view only at museums on Sunday afternoon, and even then the artist shuddered lest appreciation of his work be practically nullified by the munching of peanuts.

The public, on the other hand, undoubtedly held just as erroneous a picture of art. The layman felt that art always came elaborately framed, with a flattering light above it, a forbidding fence around it, and a sign—"Don't Touch." All artists were thought to work in garrets, live on cheese and crackers, and cuss capitalism in their leisure moments.

Fortunately all that nonsense is now vanishing from American life, thanks mainly to the efforts of genuine artists. For one thing, they have understood that if you and I are to appreciate art and be enriched by it, we cannot merely witness materials on Sunday afternoon at a museum, any more than we can learn to love the Lord sheerly by seeing him on Sunday morning through the pastor's spectacles.

Specifically, the move toward broader democracy of the arts may be especially noted at the moment in the field of graphic art, under the fostering drive of the American Artists Group, which is rationally tackling, first of all, the underlying prerequisite, the *sine qua non,* to popular enjoyment of art—a cutting of purchase prices. With that accomplished, the rest of the cultural program is likely to swing into line. The real height of public taste surprises the most cynical, indeed often surpassing that of the cynic.

Hitherto, that is, during the past hundred years or so, original prints have been tagged at prices that looked nice to the seller but not to the buyer—a practice that departed from the tradition of graphic art. The old masters—Dürer, Hogarth, Goya—marketed their prints at costs that could be met without sacrificing your lunch for a year. Graphic art was, at that time, faithful to the original definition—the multiplying of originals. About 1850 the artist went exclusive, printed only a score or so of proofs, which, by the laws of economics, inevitably rose in price.

The American Artists Group, returning to the previous democratic art, and materially assisted by modern printing science, has this year been bringing out original prints at no more than the cost of a book. The project is in line with the general purpose of the Group—an effort to encourage democratic or popular art. When one can buy an original work at the price of a book, we are witness not only to art for art's sake, but art for the public's sake, which is doubly noble. Political democracy, without cultural democracy, becomes finally worthless, not to say hazardous.

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A TOUCHSTONE TO CREATIVE ADVENTURE — POTTERY —

By A STUDENT

CERAMICS is not a craft to be easily mastered even in a lifetime. Yet perhaps no craft in less time gives more generous reward. I had approached this study from an artistic curiosity and a vague desire to make a few plates. I looked around the laboratory. I wondered why others were in the classroom with me.

I questioned a young man who was a teacher from the East. He said he was completing a tile job for a garden. Another was doing research in Colemonite glazes for a master's thesis. Many students were architects, learning about terra cotta formulas and new structural material for buildings. A dark-haired girl near the window was working on a metal cover for a bowl. She told me her husband had a sanitorium, and that she was learning hand craft in order to occupy the minds of nervous patients and teach them the use of their hands. A few, like myself, were in the room because for them the touch of clay was an intoxicating delight. All of us were on the road to powerful experiences of discovery.

Glen Lukens, one of the foremost potters in America, now teaching at the University of Southern California, is bringing this new vision of life. He has a gift for inspiring people. He makes the most difficult subjects simple, and the simplest interesting. Severe in his standard of workmanship, he yet escapes the unfortunate habit of "teaching art".

Art cannot be taught. It is a spontaneous unfolding of the individual to changing experiences. Mr. Lukens gives the tool, guides the hand, but leaves each student free to plan his own exciting journey into a land of shape and color. "Go on adventures of your own. Be original. Man has found a little bit of space all his own, given to him by his creator. It is his to do with as he pleases. Allow your imagination mental flights. Stop clinging to traditions. Make mistakes, have the courage to do so."

A student working near a great teacher naturally develops a degree of taste and discrimination. Because of the freedom permeating the laboratory, the classroom reflects work of vast variety. Delightful figures, animals and bowls are not in imitation of any one teacher nor of any one school. Learning about building with clay is barely the beginning of the adventure.

No sooner had I been told about methods of pressing, casting, and throwing on the wheel, than I was plunged into the subject of glazes,—matt, transparent, opaque, rutile, raw, flowing, and other glazes. I was taught how terra cotta was made and its uses. I learned methods of underglaze decoration, about Italian influences, and the importance of Chinese ceramics. I was even told the secret of crackle. My head grew dizzy with this new world so quickly unfolding before my eyes. But I was eager to explore into it further.

We are in an age of economy of decoration. And for that reason much of the work in the classroom is distinguished in the modern manner for sensitiveness of line rather than for ornate decoration. It is not the American temperament to make vases like the Greeks nor ceramics like the Danes. We are in an age of new vistas; architects and industrial designers are seeking functional expression through economy of superfluous ornamentation. This type of experimentation is rapidly devloping a significant national art.

Dean Weatherhead of Fine Arts, at the University, is keenly aware of these forces surging to the surface, and is giving his cooperation to the department of ceramics. He knows that industry is demanding leading artists for the creation of fine originals for commercial purposes. A changing attitude is in all our business architecture today. For this reason every effort is made to equip the student for practical action.

California is particularly interested in creative mediums. A major industrial institution near Los Angeles, with the aid of a world famous ceramic engineer, has literally perfected a ceramic body as fine as that of the ancient Chinese, whom we respect so much. Developments of this nature are through the modern application of science, and the teaching of this practical viewpoint in the modern university curriculum is a tremendous stride. Contrast this to the endless useless courses of older universities.

In America we are preoccupied with industrial perfection. Art in industry is a great topic. One of the values of such a development is that art transcends material barriers erected between individual groups and nations. It brings out the best and highest in the human soul. Speaking in human terms, it cuts through political limitations and boundaries. An artist concerned with giving external form to the idea of beauty in his heart, is, for the time being, above hate and its ugly manifestation.

To the question of "Why encourage artists in a world already oversupplied with mediocre art?", I answer that these efforts towards the beautiful are developing an art-conscious people. To believe in the beautiful is to have it prevail. To pursue ideals is to have them become realities.

As I think of the young architect working on his fountain, the happy face of the dark-haired girl planning to teach pottery to nervous patients, and the enthusiasm of students about to enter commercial firms, I know that this ceramic department is building up something that will add much to the community. And as creative groups spread, a discriminating public is being awakened in America with an appreciation for that which is of the finest in art.





On the left is a vase in Persian turquoise by Glen Lukens, and a small horse in matt green by Helen Moore. On the right, a madonna and angels in soft white glaze by Glen Lukens.

JAPANESE PRINTS

By HARVEY EAGLESON

GREAT art should appeal to the uneducated as well as to the educated. Universality of appeal is one of the basic characteristics of great art. It is almost a truism to say that the art which time adjudges great has also been popular art. Shakespeare's plays were not written for audiences of college professors and dramatic critics. They were works for the popular theater. The novels of Scott, Dickens, Eliot, Thackeray were not merely critical successes. They had wide popular sales. The real and lasting reputation of any work of art is actually created by the people who know nothing about art but who know what they like.

Because on the whole these latter folk are humble, fear ridicule, and have the average individual's respect for the printed word and the *ex cathedra* statement, they are frequently led astray. They have a tendency to follow like sheep after a few leaders, and as a result we frequently witness the phenomenon of the great artist suffering neglect. Time, however, always rights such a situation. People will not continue indefinitely pretending to like or dislike what they really dislike or like. They were at one time told by their leaders, for instance, that the poetry of Keats was doggerel, that the music of Brahms and Wagner was tuneless noise. But for only a time did they believe it. They knew what they liked, and eventually they said so.

One of the best examples of this timid following has been in the matter of appreciation of the Japanese print. Not long ago one of the best known American collectors of Japanese prints was looking at my small collection. He stopped before an actor print by Kunichika, an artist of the so-called "decadent school" of the last century. "Stunning," he remarked. 'Notice the lovely color of the kimono, the vigor of the whole design. It is a marvelous piece of decoration. But as a collector I wouldn't give five cents for it."

In that last sentence he stated, unconsciously, the artistic or critical fallacy which has been the prime motive in the collection of Japanese prints by Occidentals. The western approach to Japanese prints, and the consequent evaluation of them by westerners, have been largely mistaken; for the principal stimulus in the forming of collections has been the collector's, not the artist's instinct. People have not acquired prints on the basis of selecting what they liked. Prints have been accumulated, like postage stamps, for number, color, accuracy of register, rarity. The collector has prided himself on having a complete series of *The Thirty-six Views of Fuji, The Fifty-three Stations of the Tokaido,* or *The Hundred Famous Views of Fuji,* paying little or no attention to the fact that though some of the prints in these series are masterpieces, others are badly designed and poorly drawn. The collector's attention has been too much concentrated on what might be called the bibliographical side of print collecting and too little on the artistic. The result is that print values and print appreciation are all askew.

The proper approach to the Japanese print, or any other art for that matter, should be that of the artist, not that of the collector. Date of printing, series, rarity, even the artist's name, should play no part whatever in either the artistic or the monetary value of a print. The correct approach to any art, graphic or otherwise, is to begin by asking first, "What was the artist's purpose?" and second, "How well has he accomplished his purpose within the limitations of the art in which he has chosen to express himself?" Let us examine the Japanese print from this critical premise.

A Japanese friend once said to me, "The Japanese print is to Japanese art what jazz music is to Beethoven." He was expressing in those words a national prejudice which only lately has begun to disappear. The Japanese print was the art of the common people, not the aristocrats, and was consequently held in little respect in a country that was essentially aristocratic in its ideals. It is only recently, since the vogue of the print began in Europe and the United States, that the Japanese themselves have seen fit to turn their critical attention to the print. The result of this indifference is that the best collections of prints, and the best opportunities for purchasing them, are to be found in Europe and the United States rather than in Japan. The Japanese find themselves in the ironical position of having to buy from foreigners the most original and characteristic expressions of their national art.

If the Japanese print is a jazz art, and I see no reason for denying the statement, it must be judged as a jazz art. There need be nothing derogatory about classifying the prints in such a category. People who compare the jazz of Gershwin with the symphonies of Beethoven, to the former's detriment, are merely making idle talk. It is like saying "Paradise Lost" is superior to "The Jabberwocky," or grapefruit are superior to prunes. Both of the former are poems and both of the latter are fruits, but beyond the fact that they fall in the same general category, they have nothing in common to make a comparative evaluation logically admissible. Milton chose to write an epic, and Lewis Carroll chose to write a nonsense poem. Both accomplished their purposes perfectly, but we do not arrive at this judgment by comparing them with each other. Milton's epic is judged in relation to other epics, and Lewis Carroll's nonsense in relation to other nonsense. When Mr. Gershwin composes jazz he is not

(Continued on Page 48)





Two Japanese prints that are rich in color and line. On the left, a Kunisada; on the right, a Kunichika.

SAN FRANCISCO'S INTERNATIONAL EXPOSITION



Between the world's two largest bridges is the 400-acre site of the 1939 International Exposition. Below on the right is the first court entered by those who visit the Exposition by boat. This court was designed by Timothy L. Pflueger and landscaped by Mark Daniels. On the left is a long court designed by George Kelham and landscaped by Thomas Church. At the end of the court may be seen the dominant feature of the plan, the Tower designed by Arthur Brown, Jr.

FROM the day of San Francisco's first World Fair of 1894—the years of ginger bread architecture and potted geraniums on the parlor table—is a far stride forward of design and landscaping, building and engineering, a step of progress comparable to the reach of the San Francisco-Oakland Bridge which the Golden Gate International Exposition of 1939 is to fête and acknowledge.

Expressive further of today's science is that Exposition Island, upon which the magnificent towers are to be raised, is to be converted afterwards into an international airdrome. Yerba Buena shoals are now being created into a broad island, more than a mile long, larger than Chicago's Century of Progress.

Transportation is the chosen theme—reflective of the world port of San Francisco, receiver of endless callers and cargoes by air and ocean from Hawaii, the Philippines, the Orient, and South America.

Modern architecture and landscaping are to enhance vastly the entire magic fairy story come true—of contemporary scientific and cultural gains. George W. Kelham, Chief of Architecture of the Exposition, phrases a creative goal "to strike a golden medium between pageantry and structural beauty." Mr. Kelham was supervising architect of the Panama-Pacific International Exposition of 1915. The Architectural Commission of the forthcoming Exposition is composed of six outstanding Western architects — Lewis P. Hobart, Ernest Weihe, Timothy Pflueger, Arthur Brown, Jr., William G. Merchant, and Mr. Kelham. They have created an originality of structural mode which will be a composite of the finest motifs of Pacific architecture.

Landscaping of the Golden Gate International Exposition will be carried out under the direction of John McLaren, famed creator of the landscaping at the Panama-Pacific Exposition. Among the towers, palaces and courts of the Exposition, the lagoons, canals, and fountains will reflect an ever-changing tapestry of brilliant hued California flowers. Rhododendrons and azaleas, perennials and annuals of every blossom family indigenous to California, to the Pacific Coast, and to the countries bordering the Pacific, will predominate in the landscaping of the Exposition. The evergreens of the Sierra and the Pacific Northwest will provide verdant frames for the Western flowers in the Exposition floral design.

Landscape architects in charge of the Exposition's garden project, each working with a member of the architectural commission in the designing of an Exposition court, include: Mark Daniels, A.I.A., Thomas D. Church, Butler S. Sturtevant, and the Misses Worn.

The Golden Gate International Exposition is under the management of a private non-profit corporation of civic, business, financial, industrial and labor leaders of California. Inspiring confidence in the success of the 1939 Exposition are the names of the officials guiding its destiny. Chairman of the board of directors is Atholl McBean, president of Gladding, McBean and Company, San Francisco. President is Leland W. Cutler, vice-president of Fidelity and Deposit Company of Maryland. Vice-presidents are B. B. Meek, executive vice-president of the Hearst Corporation; Kenneth R. Kingsbury, president of the Standard Oil Company of California; George D. Smith, managing director of the Mark Hopkins and Fairmont Hotels; and William P. Day, prominent architect and engineer, who is also Director of Works for the Exposition.

Photographs by Gabriel Moulin









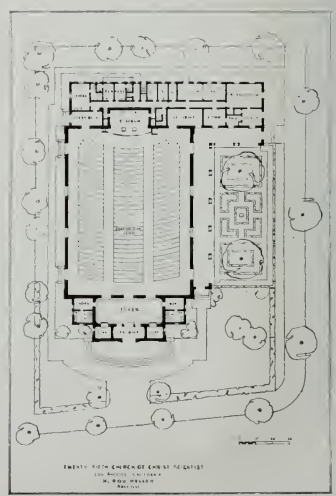
TWENTY-FIFTH CHURCH OF CHRIST SCIENTIST

Los Angeles, California

H. ROY KELLEY
ARCHITECT

KATHERINE BASHFORD
LANDSCAPE ARCHITECT

ESCHERICH BROTHERS
BUILDERS







Photographs by George D. Haight



Here is a church that does not follow the established line in architecture. Of frame construction, with stucco exterior, the formal lines are succeeded by light and grace —and hospitality, good will to all men, radiates from the wide door and vine grown columns. The flowers and sun dial in the garden invite a soul to meditation.

The feeling of California Colonial is carried out in the simplicity of the interior. The walls are painted a pale yellow, the drapes are gold, the carpet a green broadloom. Over each door is a fan light, like sunrise coming into the room. The entire spirit of the interior suggests a residence in which one would wish to live throughout the week, instead of only a few hours on the Sabbath. The architecture thus concretely supplements the church's plea that religion be a matter of daily as well as Sunday practice.







RESIDENCE OF
MR. AND MRS. LEIGH McMASTER BATTSON

Arrowhead Lake, California

ROLAND E. COATE
ARCHITECT

Photographs by George D. Haight

The group of buildings, part of an estate to be known as "Happy Landings," are of stone veneer, painted white with blue trim. Roofs are stained a weathered silver gray. An adaptation of French Norman architecture, such being the restrictions at Lake Arrowhead, the property is surrounded by a woven sapling fence and natural stone walls. At the top is a view of the Boys' house, a living room, kitchen, bunk room and two bedrooms with a barbecue terrace at the rear. In the center is a view of the landing and boat house in which are boat room and machine shop, dressing rooms and bed rooms. Sand area and badminton court are adjoining. Below is a view of the entrance gates and the garage with servants' quarters.







Above is a view of the barbecue terrace paved with natural flagstones. The huge teak wood table and benches have been left natural and waxed. The awning is old French blue and the long built-in stone seat has a blue pad with white welts. In the living room linen drapes and hand-woven rugs repeat a color scheme of terra cotta, brown, ivory, lemon yellow and orange. Two French Provincial credenzas flank the bay window which overlooks the lake. The desk is furnished with pewter and the sidelights over the fireplace are pewter. The walls are paneled in the French Provincial manner and finished in an antique old white. Bullock's, Los Angeles, interior decorators.



RESIDENCE OF

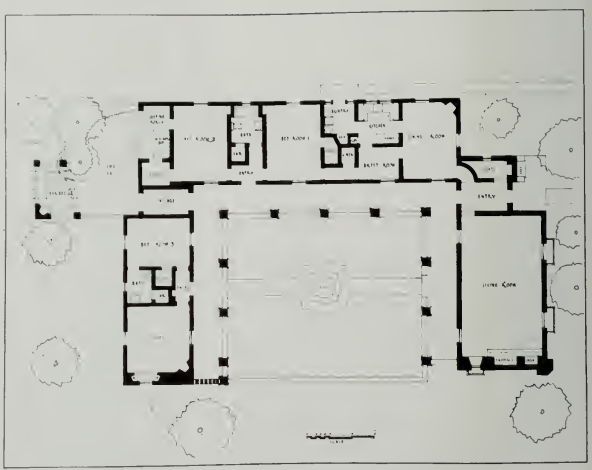
MRS. BLANCHE DOUGAN

Brentwood Heights, California

LELAND F. FULLER, ARCHITECT

This large U-shaped house was built entirely of second-hand brick, the interior walls being left in rough brick and whitewashed. The floors are of cement, acid-stained to resemble old tile; the ceilings are rough beams and boards. Around the windows and at the base of the building are bands of light blue. Mrs. Dougan collects unusual plants and trees from all parts of the world and is famous for her Tahitian oranges. She calls her house "La Casa en las Selvas."





TWO RESIDENCES IN

RESIDENCE OF

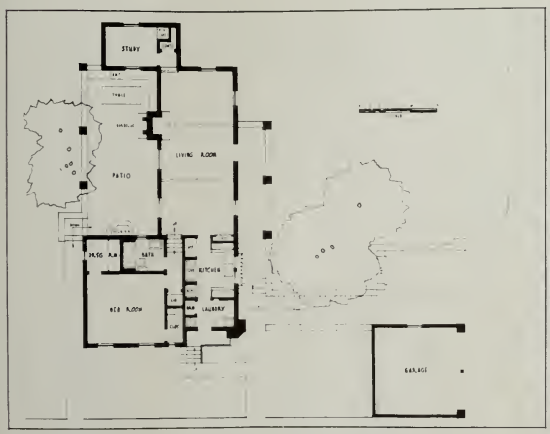
MR. AND MRS. J. BOYD YOUNG

La Tuna Canyon, Roscoe, California

LELAND F. FULLER, ARCHITECT



This house is also built of second-hand brick, laid very rough. The exterior is whitewashed with yellow bands at the windows and base. Built on the steep side of La Tuna Canyon, the house has several levels. The living and dining rooms are combined, walls are whitewashed, floors are of oak planks, ceilings are open truss of old finished timbers. In the patio the walls are painted a soft green to avoid the glare of the sun. A compact house arranged to provide the minimum of housework as both Mr. and Mrs. Young are engaged in business. Mrs. Young is known to most housewives in the southwest as Prudence Penny of the Los Angeles Examiner.

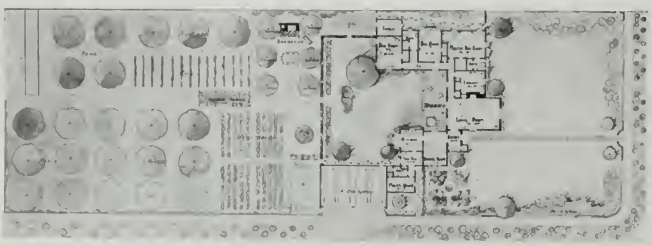




THE MEXICAN MANNER



Photographs by Luckhaus



THE RESIDENCE OF MR. AND MRS. HUGH JOSCELYNE

North Hollywood, California

ARTHUR E. HARVEY, ARCHITECT

Before a broad front lawn which reaches out like a preface of welcome, the Early Californian ranch home of Mr. and Mrs. Hugh Joscelyne contains, like the small house of today, more rooms than you could expect—each of which, however, contributes, without any surfeit of size, to a comfortable feeling of spacious living. Rooms are an entrance hall, living room, library, master bedroom, two boy's rooms, dining room, kitchen and combined breakfast room, servants' porch, and maid's room and bath. Wallpaper and knotty pine have been adeptly used throughout the interior. The living room faces north and east, with French doors opening on the dining terrace.

Frame and exterior finish are part knotty pine, part stucco. The roof is shingled. Wood trim and shutters are in sage green. The knotty pine is finished in gray over-glaze, the stucco in white.

A sheltered patio at the rear and space for gardens and trees further the mood of leisure which a home needs, and which this home gives.



A RESIDENCE AT VISTA MAR MONTE

Los Angeles, California

EDGAR BISSANTZ
ARCHITECT

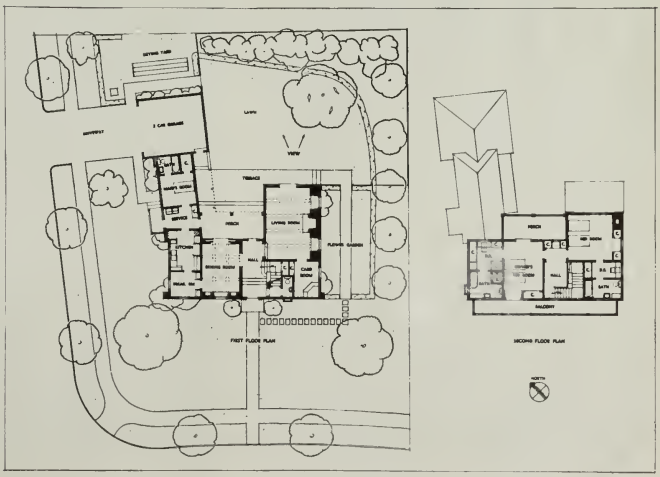
KATHERINE BASHFORD AND FRED BARLOW, JR.
LANDSCAPE ARCHITECTS

This residence, now under construction at Vista Mar Monte, was planned to utilize to the best advantage a sloping corner site commanding a beautiful view of the adjacent hills and the city of Los Angeles. The style of the house is based upon the ranch homes of Early California, with the addition of refined details of Georgian architecture.

All of the important living rooms have been made to open upon the garden and the view at the rear of the house. The large porch is accessible from the entrance hall and dining room, and from the service porch, so that the porch is easily accessible for serving meals or refreshments out-of-doors.

On the second floor two large bedrooms with separate dressing rooms face the view over the garden. which is especially lovely at night when the lights of the distant city twinkle under the stars. Both bedrooms have large storage closets in addition to the closet space in the dressing rooms.

Wall paper will be used as wall covering throughout the major portion of the house. The card room will be finished in natural wood, and the living room will have plastered walls, a finely designed mantle and beamed wooden ceiling. In the dining room the moulded wooden ceiling will be painted in harmony with the wall paper.





Photographs by Fred R. Dapprich

RESIDENCE OF

MR. AND MRS. RICHARD ARLEN

Toluca Lake, California

Harold Grieve
Interior Decorator

Situated on an acre and a quarter, and firmly set on a solid slab of concrete the Arlen residence 'neath the shade of the old walnut tree, combines the cheer of bright sunlight and the peace of quiet shadows. Outside there is a bar in a pagoda facing a tile-lined swimming pool; a sundeck on top of the garage; a barbecue pit and two fireplaces; a patio with a lily pool and perennials planted so there will be flowers the year 'round. Inside is a den paneled and beamed in natural redwood, with book-shelves on both sides of the room. A corner of this room is shown below on the right. The daybed and sofa are covered in a crash of mixed blue with pillows of white dotted Swiss. In the opposite corner is a fireplace, and of course there are Venetian blinds. On the left is a glimpse of the living room with ceiling and walls of natural knotty white pine. The pad on the window seat is blue, the curtains white dotted Swiss, the drapes a brown flowered chintz, and the chair is upholstered in speckled brown chintz. The table and little chair are natural bleached maple. Also in this room are a grand piano, a large couch—and a fireplace.





AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

Extra Christmas Help

I'VE listened to authors sigh about how hard they work at pounding out a book—how they lose their appetite and finally all their civility until the masterpiece is finished. My only answer is that I think their job is a snap compared to the real task casually assigned perhaps to some humble shop girl—of selling their old book. That poor girl's got to tell untutored customers, with an appearance of sincerity, what a great fellow the author is—a recital at which the author is infinitely more capable and fluent. She needs to know practically all the other works the writer's compounded, since he scribbled—so promisingly—on the nursery wallpaper. She must have, at her finger tips, a few intimate items on the personal habits of the authors—as to whether they compose in pajamas, a full dress suit, or a deep sea diving costume. She is almost expected to know the plots of all the newest novels, so, if faced with an undecisive customer, she can hurriedly outline a story, with dramatic gestures, mimic all the characters, and perhaps put across the thrill of the climax by performing a somersault.

At Christmas time—at the height of the rush—I have wondered why authors are not drafted to hawk their own books. If they understood how difficult is the task maybe they'd write with less industry. But, picturing some writers together, I can see now not only the profits but the pitfalls of having authors sell what they've hatched.

Imagine the day before Christmas at a department store book shop—literary help all on hand. The nine o'clock bell rings, like the gong of the final round.

Alexander Woollcott and Irvin S. Cobb, while awaiting the charge, may perhaps be observed comparing the pounds they've lost since they started this Christmas clerking. Cobb may have borrowed the tape measure from the dry goods department and possibly exchanged a morning pleasantry or so with the girl at the counter.

A woman of the forgotten shape class enters, not unexpectedly wearing slacks, upon which is a design of a Japanese sunset. Cobb, taking Woollcott's waist measure, does not heed her presence—nor does Woollcott, who looks worried. "Am I," she thereupon tartly inquires, half wittily, half provoked, "in the book department or in men's furnishings?"

A humorist is never at a loss. "Madam," Cobb has to say, "you are in both. Are you being taken care of?"

"Must I answer a personal question when I only came to buy a book?" she'll have a right to retort. "I'm in no mood for humor—haven't you any serious minded clerks here?"

Now we may see floorwalker George Jean Nathan step up—"Yes, we have several," he may interrupt, in a rarely conciliatory tone. "Over there are Sinclair Lewis and Eugene O'Neill—my protege. I discovered O'Neill, you know. Indeed, it was I who first made the American public aware that here was a dramatist of genius. Now he's been awarded a Nobel Prize, which I think is simply swell for the American theater. Furthermore, have you read my book—?" But the woman has vanished. "Gone with the wind," comments Woollcott.

No more customers arrive for a while—the rush doesn't actually begin until about eleven o'clock. Meanwhile the youthful publicity manager breezes down and takes a photograph of Lewis and O'Neill, arms around each other—two Nobel Prize winners—to use in promoting future business. O'Neill rather delays the proceedings, however—wondering which book to hold for the picture. "The Award didn't state for which of my works I was given the Prize—naturally it leaves me puzzled," he remarks, "—since I suppose they're all pretty good." The publicity wizard decides it most practical to settle the question by having him hold a copy of a Harold Bell Wright novel—thus plugging the books of a third author—three birds at one shot.

After lunch the rush really rolls up its shirtsleeves. But H. G. Wells fails to turn up until four o'clock—takes four hours for lunch. "What's four hours in the history of mankind?" he returns nonchalantly when Nathan thinks the extended lunch hour a bit odd at such a time. "Maybe four hours for lunch is among things to come," cracks Nathan "but not now in the middle of my Christmas bustle."

In one corner of the shop Edna St. Vincent Millay, Edgar Lee Masters, Robert Frost, and Carl Sandburg are found reciting their poems together, in a kind of mixed quartette, endeavoring frantically to surmount the tumult of yelling, buzzing, and books dropping on the floor.

Faith Baldwin may be seen listing on the fingers of her hands and those of seven or eight customers her novels on modern woman and marriage, explaining each with an unfailingly obliging smile.

In another corner Richard Halliburton is showing some movies of his travels, the effect of which is marred by constant passersby before the screen. However, some high school girls like the pictures—and Mr. Halliburton, too.

Walter B. Pitkin is everywhere, energetically autographing books with both hands, ambidexterity he'd foresightedly cultivated. It's an amazing sight.

John Erskine is having a violent struggle with a party of women who, nerves and coiffures undone by Christmas shopping, lose customary control in an originally civilized discussion about women in current life. Erskine is down on the floor in a disheveled state, if you can picture that—clinging to some savagely torn copies of "The Influence of Women—And Its Cure."

Robert Benchley and Stephen Leacock are reading their own books and laughing raucously—hoping to entice some customers to the cause of the merriment. But their laughter is lost in all the sound and fury.

Theodore Dreiser, not having written any book this year, has been assigned to a bargain counter of leftover political campaign books and is not doing very well.

George Bernard Shaw may be noted singly enacting one of his plays to a woman who'd come in to buy a book of Edgar Guest's poems.

The upshot of the whole experiment is that the store decides not to use authors as clerks next Christmas. Any gain in sales is offset by the loss in good will.

A Book and a Pipe

Don't give a man a tie. Like old razor blades, Christmas ties are a problem to get rid of. Needless to say, a man with any heart at all has to wear the tie at least once or twice during the next year when the donor is around, lest he cause an irreparable hurt. He can't make an effusive excuse that he lost it—forgot it at a restaurant, like a hat. Ties are not easily lost, and everyone knows that. He can tell a story about the dog chewing it up, but to say that a mad bull rushed at it would be more credible.

Clothes are known to have a subtle effect upon the spirit of the wearer. A man with a Christmas tie is a sorry looking chap. He seems to be wearing, in the cause of congeniality, the symbolic chain of social pressure.

A Christmas tie may even cause a tragedy. The pattern may be the final straw to a violent morning mood, which otherwise could have been cured quickly by a good breakfast of ham and eggs. Instead, the man is found a suicide, strung up with a Christmas tie.

A book is a much more thoughtful, much more enjoyable Christmas gift. A book—and a pipe. To give a man one and not the other is like a violin without a bow. Did he not definitely know that Omar Khayam was referring to a fair lady as the third item in the famous triad of earthly desiderata—"a jug of wine, a book of verse, and thou," any pipe smoker is apt to assume that "thou" was a pipe. Indeed, were Omar more wise, he may have chosen a smoke, instead of a romance, as more favorable to peace of heart. A different sort of fellow from romantic Omar was old King Cole, the merry old soul, who called for his pipe, his bowl, and his fiddlers three, but made no telephone calls.

"Boy meets girl"—book meets pipe. The one match may make a married man—the other a bachelor.









Photographs by Alpheus Blakeslee

CHRISTMAS ARRANGEMENTS

By GRACE WALTON

On the upper left, on a blue-green tablecloth the soft shades of the desert make an unusual table setting. The desert holly is gray—almost white, the smoke tree an off-white and the rocks a light creamy shade. In the center a tumble weed has been sprayed white and decorated with vari-colored ornaments. In the crystal containers white candles give a Christmasy light. At the bottom, cypress trees have been sprayed a rich magenta color; the walls are gold, the curtains a green-gold. Red poinsettias are arranged in a bowl of brass; red candles glow against a Chinese screen of natural bamboo, while on the flower jewel lights of topaz, ruby and sapphire twinkle. In the picture directly above, a blue seafan has been arranged in a silver dish with blue and green Christmas balls and a silver star.

CALIFORNIA'S OWN CHRISTMAS PLANTS

By RALPH D. CORNELL
Fellow American Society of Landscape Architects



The poinsettia, one of California's adopted plants which originated in Central America and has been universally accepted as the Christmas flower. The Mexicans call it Flore de Pascua.

Photograph by Alpheus Blakeslee

A NOVICE might feel that southern California has no native plants that bespeak the Christmas season, but he who is versed in the varied and generous bounty of her chaparral plants has become familiar with a number of trees and shrubs that provide glossy foliage and colorful berries at this time of the year. The most common of these, and perhaps the most satisfactory in its bounteous wealth of red berries and dark green foliage, is our own toyon or so-called "Christmas berry." This gay plant grows abundantly throughout the chaparral belt of our mountains and extends right down to tide lands in places where hills skirt close to the ocean. It survives ably even on the hot, arid south slopes of the foothills and may range in size from rather a low shrub to a tree that is sometimes twenty or thirty feet in height,—its size and appearance varying with the richness of soil and abundance of moisture that nature has provided in any habitat. It probably reaches its finest condition on the islands of our Santa Barbara channel and for years has been shipped from Catalina to coastal cities for display and sale during the Holiday season. The cool, moisture-laden air of the islands and the rich soil of their canyons seem to provide the most congenial conditions for its best development.

The berries of the toyon grow in large clusters that form at the ends of fruiting stems in chromatic masses of brilliant scarlet or lighter shades, through the lighter tones of red and into an actual yellow. The yellow berries are rare but occur occasionally as type variations and when available, make a very pleasing combination with the redder fruits so typical of the plant. These berries begin to color as early as mid-October and remain on the bushes well past the New Year, except as a flock of hungry birds may settle upon some bush for a buffet luncheon.

Not only do the birds enjoy the berries but the California Indians liked their somewhat acid and astringent flavor. They roasted and boiled them, then dried and ground the cooked fruits into a meal to use in much the same way as acorn meal. Early Spanish Californians concocted, from the berries, a drink of agreeable taste. Later in the cycle of evolution, fishermen of Santa Catalina Island found value in the bark of this plant for tanning sails and nets.

The flowers of the toyon appear in large panicles of creamy whiteness sometime after the middle of June, which often cover the bush with a snowy mantle. The blossoms also add economic justification to this plant, for they are much sought by bees when their spicy, woodsy odor sends forth its call of promise to the busy workers. Apiarists consider the honey thus produced as highly desirable for commercial trade. So we have not only a lovely Christmas berry at the proper season of the year, but we find that this same plant gives of its bounty in other ways throughout the preceding twelve long months.

The foliage of the toyon is dark green, composed of rather elongated spatulated leaves of crisp texture, commonly having serrated edges. They do not, however, bear any resemblance to the eastern or English holly leaves with which we are all familiar and, for this reason, the name of California holly, sometimes given to the toyon, would seem to be inappropriate.

To atone for the lack of holly foliage one need not leave the chaparral belt in which the toyon grows to find material for a proper Christmas wreath. Side by side with it, in many places, grows one of our wild cherries whose glossy leaf of brilliant green and spiney edges would almost vie with a true holly. Californians like to combine this happy foliage with the brilliant berries of the toyon for wreaths and other Christmas decorations that may be made at home or purchased in the flower markets of our cities.

This cherry, commonly called islay, mountain cherry or holly-leaved cherry may also be of interest. It is drought resistant, evergreen and stands extremes of both heat and cold in a way to make it a highly valuable cover plant. It is one of the most widely distributed of all our chaparral plants and would, therefore, be available from San Francisco County south into Baja California, and on the different Channel Islands. Splendid specimens of it attain actual tree-like size and proportions although the average plant is hardly more than a large shrub.

This cherry also has a scarlet fruit, but it appears in summer and is gone before the shortening days of winter cast their lengthened shadows over the foothills. These fruits are large, round seeds encased in a very thin and meager pulp that in turn is outwardly enveloped by a glossy skin ranging from bright red to nearly black in color. The pulp has a

(Continued on Page 41)

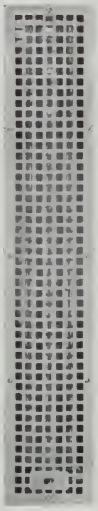
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A CALIFORNIA HOME, A CALIFORNIA BACKGROUND



RESIDENCE OF MR. AND MRS. C. N. MISHIMA

Sierra Madre, California

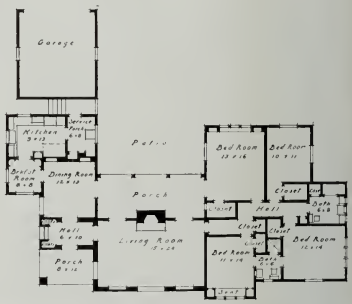
KENNETH GORDON, ARCHITECT

Nestled right up against the foothills in Sierra Madre, the home of Mr. and Mrs. C. N. Mishima is carried out with a combination of convenience and charm. The low rambling outline of its exterior, so well suited to the hillside, is a true index to the spaciousness and comfort of the plan. Both living room and dining room command views of the mountain range at the north, and across the patio, out over the San Gabriel Valley for mile after mile.

The bedroom wing has been arranged to obtain a maximum of view, light and air with adequate provision of closets, cupboards and baths to insure complete comfort.

The dining room, breakfast room, kitchen and service porch are compactly arranged at the east side of the house, and the garage located on a lower level is accessible from this wing.

One of the nicest things about this house is that in spite of the four bedrooms, two baths and generous proportions, it can be built for approximately $8,000.00.



Photographs by Louis Ziegler



TRADITIONAL CHRISTMAS PREFERRED

(Continued from Page 19)

refined restraint in sentiment or decoration. Great bowls of red apples, pungent skinned oranges and purple grapes must appear on tables and sideboard. None of these skimpy little "Flower Arrangement" effects for us. We want quantity and lots of it in our decorations. We like great bowls of Christmas candy, the crunchy kind, and other bowls filled to the top with nigger toes, pecans, almonds and walnuts in abundance. We want to get our hands into this food and munch and munch to our heart's delight.

Cedar garlands must hang in looping festoons about every room and hallway and wind gracefully up the stair rail. Obscure chandeliers shall hide mistletoe to catch the unwary. There must be pots of red poinsettias and chaste white cycleman, the flowers of Christmas to greet us from every room. We want great red tissue paper bells with delicate fluted edges swinging from each doorway. Holly wreaths with spanking big red bows must hang from all the windows and at the door we want a wreath that is generous enough in proportions to signify the welcome within.

In our house at Christmas guttering candles glow from the mantel and the scent of pine boughs and cedar mingled with the aroma of fruit cake and plum pudding fill the air. Oh that smell of Christmas! What cocktail ever concocted can equal the heady sensation that the fragrance of Christmas gives to the senses. May we never grow so old and withered and sophisticated that we forget the smell of Christmas in the air.

Christmas is a holiday sacred to children and who of us are not still children? Santa Claus, that great institution of childhood, we grow up to learn is but an ideal, but as an ideal he lingers on. We know he exists for once when we were very young we saw him disappear up the chimney just as we came in the room. The tinkle of his sleigh bells and his round jovial face is a tradition that becomes a great heritage and symbol.

Let there be a groaning Christmas board. There must be no sense of lack and we want to eat on and on, even though we pay for it in indigestion afterwards. On our table we want white Christmas candles that pick up the high lights of silver and the luster of porcelain and glass.

If there is one modern institution of Christmas that we abhor more than any other it is the present fashion of decking up Christmas packages so that the gift within pales into insignificance compared to the wrappings. The bows of gaudy ribbon look too tricky to tamper with and their splendor fills us with awe. Our fingers are always too clumsy to fathom how to undo them. The cellophane wrappings remind us of cigarette packages and they never yield to anything less than a mighty tug. Give us the old fashioned white tissue paper packages with bows of sleek red ribbon, that slide off without any effort. The crackle of tissue paper is a delight to our ears.

For years we have watched Christmas go "Modern" and become with each succeeding year more remote from our ideal of the Holiday. But the limit was reached last year when we went to send a wire to old Aunt Emma whose kindly face had greeted us each Christmas morning for years. The young lady in attendance at the desk glibly handed us a long list of Christmas messages each bearing a number which we could send at a special rate. In this manner Aunt Emma would receive a number seventeen reading—

"The Christmas season always reminds me of my dear ones and particularly of you."

With a violent gesture we tore the blank into ribbons and delivered a long oration to the young lady and all within ear shot expressive of our opinion of "Canned Christmas sentiments." Suddenly we realized we were being just a bit ridiculous and turning upon our heel we rushed out of the place and made our way to the nearest phone booth where we put in a call for Aunt Emma half way across the continent. In our resentment and desire to express a genuine emotion of good will we forgot that the call would get her out of bed at two-thirty in the morning and nearly scare her to death. It took twice the allotted time to convince her we were not in trouble but only wanted to wish her "Merry Christmas."

For those who want them let there be all white Christmases or all blue Christmases or any other kind of sleek synthetic Christmas they want. But for us, there can only be one kind of Christmas, the good old traditional Christmas that says "Merry Christmas" and means it.



Accessories are of increasing importance in flower arrangement, and are accented in all the Amy-May studies, whether used in their studio or done for friends.

GOOD LANDSCAPING IS NO ACCIDENT



Garden Wall Detail, 25th Church of Christ Scientist
H. Roy Kelley, Architect : Katherine Bashford, Landscape Architect

GARDEN BEAUTY

—such as you see in this planting is the result—First: of correct planning and proper choice of plant material by a competent landscape architect. Second: of selection of plants from growers who produce only well grown healthy specimens, properly handled, and ready to grow from the time they are placed in the ground.

The garden wall detail here shown has Pyracantha formosiana in the foreground, Myrtus communis compacta in boxes on the wall, and mature specimens of Pittosporum undulatum in the background.

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FLOWERS ARE "TO SHOW" AT SANTA ANITA

WHILE the horses are about to kick up the soil of Santa Anita once more, gardeners are now at work digging up some—preparing a flower show which, from color and beauty, may divert field glasses from the track at the most exciting moments. The show is to be staged by the Los Angeles Turf Club together with its third annual Santa Anita Park racing season—from Christmas Day until March 6.

Statistically, besides esthetically, the flower show may be one of record nature. Present and accounted for are 850,000 pansy plants, 1,200,000 calendulas, 1,500,000 candytuft, 20,000 geraniums and 100,000 petunias—adding up to 3,270,000 and a decidedly beautiful sight. The horticultural design in the infield, as viewed from the clubhouse and grandstand, will show at each end a golden sunburst of yellow calendula against a background of orange calendula surrounded by a twenty-four foot border of candytuft and green lawn edged by a half-circle of pink petunias and boxwood hedge.

An arm of calendulas connects the two ends of the field and centers in a rectangle six hundred feet long. The whole design is cast in thirty-five acres of lawn. Pansy beds of yellow and blue support the "tote" board. Pansies in many colors and giant size surround the walks around the paddock gardens, while terraces of pansies lead down from the south side of the grandstand. "Birds of Paradise" flowers will grace this side, also, while tall dark green plants in tubs will be placed at strategic intervals. New tiny orange trees have been added along the walk to the street car depot. Vines are climbing over fences, and even the receiving barns are having their shelter growth. The olive trees and Peruvians are thriving. A glowing bank of geraniums and pink petunias line the backstretch three thousand feet long.

The jockeys may not have any leisure to observe the flowers along the way, however, for pieces of rare old silver along with pots of gold are going to the owners of winning horses in the Santa Anita Handicap on February 27 and the Santa Anita Derby on February 22.

The Los Angeles Turf Club is donating, as prizes, two silver wine coolers with a royal history. These trophies were made in London in 1825, during the reign of George IV. The maker was Benjamin Smith, the royal silversmith, whose works contributed to the collection at Windsor Castle.

CALENDAR

(Continued from Page 5)

HEMET-SAN JACINTO COMMUNITY PLAYERS, organized and directed by Helen Z. Morgan, have eight successful major productions to mark the work of the past two years, and opened this winter season at the Hemet Theater with "Accent on Youth."

BILTMORE THEATER, Los Angeles, announces the early production of "Boy Meets Girl" by Bella and Samuel Spewack.

BLISS-HAYDEN THEATER, 244 South Robertson Boulevard, Los Angeles, is giving "Jonesy" by Anne Morrison and John Peter Toohey, as the holiday play.

SHOWCASE THEATER, 1455 North Laurel Street, Los Angeles, announces "Under Orders" by Marion Cole, opening December 2, is to be followed by "Love Me Less" by Margaret Englander.

THEATER MART, 605 North Juanita, Hollywood, continues "The Drunkard," now in the fourth year, but with ever-changing, new and novel additions to the olio acts.

LITTLE THEATER GROUP of Covina, newly organized, opened the winter season with "Club Royale" at the Covina Women's Club. The production was written by Leota Summerhays and Henry Scott Rubel, and directed by Miss Beulah Yeager.

JUNIOR AUXILIARY of the Assistance League will add to the fund appropriated to charity by the Santa Anita Ball, given at the Turf Club, Arcadia, December 19. Some fortunate guest will be rewarded by two round-trip airplane tickets to New York, and a week's stay in a New York hotel.

FLINTRIDGE RIDING CLUB HOLDS the first Hunter Trial of the season, December 6. Events begin at 10:30 o'clock, an al fresco luncheon is provided at noon, and the cross country and jumping events begin at two.

PALM SPRINGS offers a tennis meet at the Desert Inn, and the first harness races at the Palm Springs Field Club, December 6.

SCRIPPS COLLEGE ALUMNAE hold the annual ball to increase the endowment scholarship fund, December 12, at the Annandale Golf Club, Pasadena.

MARGARET HARRISON, well known author and world traveller, under the title "There's Always Tomorrow," gives six talks in the Crystal Room at the Huntington Hotel, Pasadena, including interviews outlining world trends, personal experiences, and comments. The dates are January 11 and 25, February 8 and 22, and March 8 and 22.

WORLD AFFAIRS ASSEMBLY holds the next dinner, December 19, at the Hotel Vista del Arroyo, Pasadena. Dr. Rufus B. Von Kleinsmid is chairman.

THE AMATEUR BOTANIST

AMONGST the winter flowering plants that are not commonly met with in California is a large number of shrubs and vines from the Cape of Good Hope. When we want winter flowering shrubs we usually bring them from some country south of the equator where there are summer conditions during our winter months. In a former article I mentioned the Bignonia Venusta, the bright orange tubular flower that some people know as the trumpet vine. Its objectionable feature is the fact that it is deciduous but there is one evergreen variety of Bignonia whose trade name is "Chererii." Its blooms are smaller than the former and of a considerably deeper red, and come in pendant clusters of two to six flowers.

Tecoma capensis

From the Cape of Good Hope comes another shrub that is particularly popular in southern California. It is evergreen with a dark foliage and can be variously treated as a bush, a trimmed standard or a climber. The blooms are deep orange red or a red with an orange cast shaped somewhat like honeysuckle. Heretofore it has been considered almost as an exclusive contribution to southern California but in sunny locations with little frost it does very well in the vicinity of San Francisco.

Tecoma australis

One of the fastest growing climbers is Tecoma australis which has clusters of very small cream-colored blooms. Its principal merit is its rapid growth.

Jasminioides

Another smaller climbing vine with snow white flowers and a reddish throat. It is particularly adaptable to trellises. Another variety of this Jasminioides is the rosea which has a more carmine colored flower and deeper colored throat.

Gelsemium jasminioides

I do not know whether I have mentioned this plant in the "Amateur Botanist" or not, but if I have it is worthy of repetition. For a climbing vine having a glossy dark green foliage it is hard to beat, and while it is a native of southern United States it is seldom met with in California. The clear golden bloom and the sweet fragrance are added incomparable charms.

Leptospermums

For a wind swept seaside shrub or small tree the Leptospermum Laevigatum cannot be surpassed. At Golden Gate Park it is used extensively where its covering of snow white small blossoms have attracted thousands to its shelter. In Australia it is known as the tea tree and it has been successfully employed in hundreds of places from San Francisco to San Diego.

The Nichollii is a distinctly different variety of this Australian family. The leaves are very small and less numerous than in most shrubs. The flowers are tiny wine red blooms and when the plant is in flower it is strikingly attractive. I have seen them grown as standards and also as rock plants.

The Chapmanii is very similar in appearance except that the foliage is a lighter green and the blooms are pink.

(Continued on Page 45)

CALENDAR

(Continued from Page 6)

AMONG THE HOBBIES or pleasant avocations wood carving ranks high. To assist the beginner in this craft the Western Pine Association has published an elementary manual entitled "Wood Carving for Pleasure," which may be secured without charge from the Association, Yeon Building, Portland, Oregon. All the Western Pines are of the soft pine group, satisfactory for carving, but Sugar Pine is featured in the publication.

THE HOTELS and business houses of San Francisco are important sponsors of mural art, and each has accepted any feasible contemparary art form, architecture, interior design or decoration. The new sport section of Boos Bros. discloses mural decorations in the lobby done by Francis McComas of Pebble Beach. These are effectively drawn architectural motifs, titled, "A Patio in Mexico" and "City of Ronda" in Spain. In their entire simplicity they emphasize the excellent taste of the artist, as well as the patron.

PRIZES have been awarded to winning exhibitors in the 27th annual California Art Club Show, now at the Los Angeles Museum and continuing to December 31. First prize in oils went to Kathryn Leighton; first honorable mention to Neil Walker Warner, and second honorable mention to Robert Clunie. William Wendt of Laguna was awarded the second prize. In the water color division, first prize went to Arthur Beaumont, and honorable mention to Arthur George Sprenkle. Pierre Ganine won the first sculpture prize, and Preston L. Prescott won honorable mention. An honorary first prize went to the president, Frank Tenney Johnson.

MILLS COLLEGE announces that Oskar Kokoschka, one of the founders of modern Expressionistic painting, has accepted the invitation of the College to join the faculty in art of the Eighty-fifth Anniversary Summer Session next June. Kokoschka, a native of Austria, is represented by his work in most of the great galleries of Central Europe, while pictures of his are to be found in several museums and private collections in the United States. In bringing Kokoschka to Mills next summer the college is following the traditional policy of inviting prominent teaching guests in art to the Summer Session, a policy which began with Archipenko and last year brought Lyonel Feininger, member of the noted Blue Four of the art world, from Germany to join the faculty.

THE ARTISTS' BARN, reported to be the first art gallery in Ventura County, opened last month in the large barn studio of Lawrence B. Hinckley, 416 Bard Street, Fillmore. The first exhibition included the work of the Botkes, Douglas Snively, Robert Cluny and Alice Morrison. Not only exhibitions but classes in various crafts will be held there.

CALIFORNIA'S OWN CHRISTMAS PLANTS

(Continued from Page 37)

true cherry flavor and is pleasing to the taste but so scant in quantity that a hungry man would be definitely disappointed if dependent upon it for refreshment. The natives of Catalina used to eat this pulp when fresh, however, and they also ground the kernels of the seeds into a meal which they made into porridge. The Coahuilla Indians gathered them in large quantities to dry in the sun. When dry they were cracked, the kernels extracted, crushed in a mortar and leached in a sand basket through which water was poured. The meal was made into atole and used as an important item of food. The people of Baja California still include these cherry seeds in their diet. Birds and rodents also relish them and consume large quantities wherever found.

The gay foliage of this mountain cherry is much in evidence in florists' displays during the Holiday season and is one of the native plants that we would not like to do without.

One of the most striking of our native chaparral plants, having good decorative value at Christmas time, is a large growing tree of the heath family, Arbutus menziesii, commonly known as madrono or madrone. It is far more frequent and grows to larger proportions along the coast north of southern California, but a ramble through local foothills will reveal large and splendid stands of madrone growing in heavy chaparral of toyon and cherry, scrub oak and manzanita, in impressive combinations. If interested in seeing these natural groupings within an hour's distance from the center of Los Angeles, one may easily do so by prowling along the trails on the north slopes of Mt. Wilson or those which lead into the hills back of Sierra Madre.

The trees are particularly striking because of their smooth trunks that rise in sharp contrast of texture and color against the foliage of surrounding chaparral. The madrone sheds its hark, as does the manzanita, and leaves a trunk of satiny smoothness and beautiful coloring in soft yellows and reddish-browns that are conspicuously attractive. The foliage, too, is striking, being a warm soft green that is easily detected from the surrounding vegetation of mountain slope and makes it possible to identify clumps of madrone from afar.

The individual leaves are rather large, entire, broadly shaped at both tip and hase and tend to have serrated edges. Flowers are white and the fruit is a cluster of tiny, globular, scarlet herries with a roughened, granular surface that gives them a deep, velvety quality in appearance.

We may not, of course, carry Christmas decorations from the forest or desert, nor should we denude the hills of the beauty that God has placed there for all to enjoy. But we may compound the interest and dividends received from these children of nature by learning to know them in their own homes, by feasting on their beauties and then leaving them for others to enjoy; by returning to them and building up within ourselves those inner values that seem to come only through contact with God-given things.

Far removed from the madrone in its ecology and physical requirements for life, is a tiny shrub known as desert holly, that may be found widely scattered throughout arid regions and even on the floor of Death Valley, nearly three hundred feet below sea-level. It is not a holly at all, being in reality a salt bush of the intriguing name of Atriplex hymenelytra; but its common name is derived from the fact that each tiny leaf, although silvery white, is shaped like that of a holly, toothed edges and all. This plant may be found in the markets at Christmas time to bring a breath of yuletide cheer from the arid wastes of our desert regions.

This brief chronicle of Holiday plants must not omit at least brief mention of the mistletoes, for Christmas would not be real without them. There are one hundred species of so-called mistletoe in America, none of which are of the same genus as the true mistletoe of Europe. Our varieties are of the generic name, Phoradendron, and are parasitic upon other living plants. They are all woody plants with jointed, brittle stems and fleshy foliage, and bear wax-like berries that may be translucent white or may tone into pinks and reds.

Southern California has two general types of this lovely parasite, when considered in a hroad sense. The one most seen and better known to the layman is rather a vigorous appearing, large-leafed type more or less common to our mountain canyons. It hears a translucent, clear white berry. The other general type is known as desert mistletoe and grows with much smaller, finer stems and leaves that color into hright pink and soft brown. Its herries, too, are small and tinged with pink coloring. This form grows on the mesquit clumps of Coachella Valley and other localities where it is a common sight at any season of the year, but conspicuously apparent in autumn when its color is most pronounced.

The toyon, cherry and madrone can all be grown readily in the garden and are available as small plants. Desert holly and mistletoe are to be found only in the garden of the great out-of-doors. Can you not hear the chant of California's Christmas plants calling—"Happy Holidays to All"?



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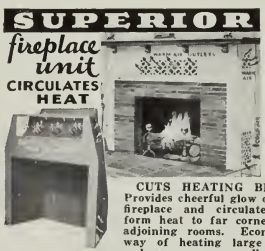
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NEW PRODUCTS AND PRACTICES

Copies of booklets or descriptive literature describing the products mentioned on these pages can be secured by sending a request to CALIFORNIA ARTS & ARCHITECTURE. *Please give index number as well as name of manufacturer or product.*

136. Kitchen Waste Unit

Goats may relish tin cans, but they won't consume practically anything else—bread crusts, fruit and vegetable peelings, chop bones, olive pits—and shred them up into a fine pulp like the new Kitchen Waste Unit offered by General Electric.

At a dime a month your kitchen waste problem can now be solved. Garbage collecting and handling are no longer necessary. The General Electric Unit does the work right at the sink. Waste deposited through the drain outlet is, by a switch of the motor, reduced to a fine pulp—and, mixed with running water, flows out through the drain pipe into the city sewerage system or a septic tank system. It takes only a few moments to dispose of an entire day's food wastes. The Unit automatically cleans itself while it works—is sanitary and odorless.

No trips to the garbage can—no mess to be cleaned out of the sink—no wrapping or carrying out of garbage—the General Electric Kitchen Waste Unit is a modern improvement all housewives will wish to buy.

137. Two New Celotex Products

A new wood finish, only a fourth inch thick, is announced by the Celotex Corporation of Chicago. C-X Texhord is made by applying a fine cabinet wood veneer of walnut, mahogany and avodire to a Celotex base. These rare woods, because of their price, have long been used only for expensive installations. C-X Texhord brings these finishes within the range of the average family budget. The board can be applied directly over plaster walls and does not require the removal of baseboards, mouldings and casings at doors and windows. Prepared in units six and nine inches wide, and eight and ten foot lengths, it is easily applied over old walls or in new construction without requiring any special treatment. Because of a patented joint no nails are visible.

Another new product launched by Celotex is Vaporseal Insulating Sheathing—a material prepared especially to meet problems arising out of air conditioning, which introduces additional moisture into the house. As that moisture increases the condensation in the outside walls, it is important that the insulation in these walls be manufactured to resist moisture.

The improved Celotex Sheathing protects against increased moisture. It is covered on both sides and on the edges by a special vapor-resistant coat of asphalt and is itself waterproof.

138. New Flooring

A genuine hardwood floor, laid at a cost no higher than any imitation wood floor covering, and just as quickly, is a particularly noteworthy contribution to modern home or office beautifying. Woods available are light and dark oak and walnut, and the more unusual East Indian teakwood.

Titled Parkay, the new flooring consists of hardwood blocks, assembled in basket-weave pattern, ready to be laid on any sub-floor, old or new, with neither nails nor noise—and within four or five hours. Warmth and quietness are attained by laying Parkay over a blanket of deadening felt. The flooring is only five-sixteenths of an inch thick. You can select the kind and shade of wood best suited to the room to be floored from samples as easily moved about as specimen strips of carpet.

Genuine hardwood floors, with their own distinguished beauty and permanence, are now within the reach of all. Parkay floors are manufactured by the Wood-Mosaic Company, of Louisville, Kentucky, and are being marketed through retail channels.

139. Putting on Airs

Air conditioning is often mistakenly regarded as an expensive system, but for the circulation of clean and heated or cooled air in the home, elaborate equipment is no longer required. For example, one well-known gas floor furnace, the Electrogas, may be placed directly underneath the floor, needs no basement space, and will meet the requirements of three to five rooms.

When heat is desired, the gas is turned on, and warmed air is forced through the rooms by a small electric blower. In warm weather, the gas remains off, and the same blower forces a circulation of cool air through the house. In either case, the air is thoroughly cleaned by passing through filters in the furnace.

140. No Sticks or Stones

Porcelain enamel, stainless steel and glass block will completely supplant usual building materials in the new research laboratories just entering construction for the American Rolling Mill Company at Middletown, Ohio. The structure utilizes new continuous steel mill products and structural glass to achieve color, ideal working conditions and architectural distinction.

The American Rolling Mill Company also announces full commercial production of a new kind of galvanized sheet—Armco Galvanized Paintgrip. This galvanized sheet metal can be painted without special treatment of the surface by the user.

141. Tile Design Competition

The desirability of tile for kitchens and bathrooms—from standpoints of both practicality and style—is to be further made known to American home builders and owners through a Competition now being sponsored by the Pacific Coast Association of Tile Manufacturers.

A total of $1300 in cash prizes are to be offered for the best bathroom and kitchen designs—the first prize in each case being $250. Any Western architect or architectural draftsman may compete. The closing date is December 18, and judgment by the jury will take place the next day.

The jury will be composed of Roland E. Coate, A.I.A., H. Roy Kelley, A.I.A., George S. Hunt, Jess Stanton, and Clarence A. Tantau, A.I.A. Eugene Weston, Jr., A.I.A. is professional adviser. Prizes will be awarded for the designs which, in the judgment of the jury, offer the best solution to the problems as set forth in the program of details—copies of which may be secured from the office of the Pacific Coast Association of Tile Manufacturers, 5410 Wilshire Boulevard, Los Angeles.



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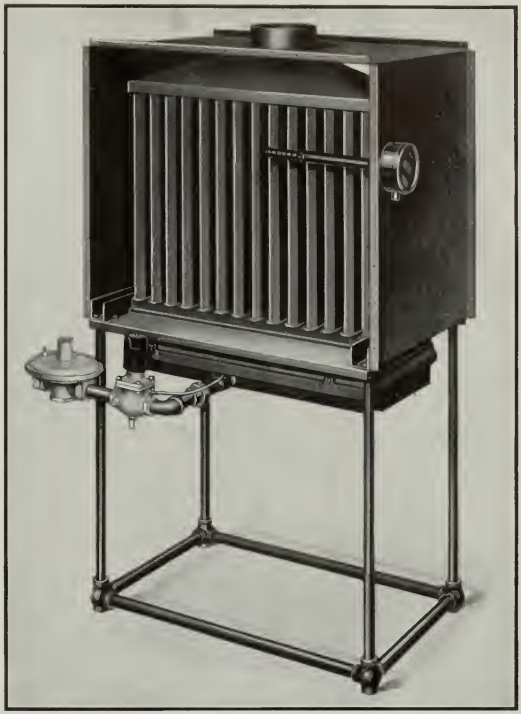
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Twenty-fifth Church of Christ, Scientist, Los Angeles, H. Roy Kelley, Architect, is heated with three Payne "CB" Furnaces.

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THE PRINTS AND THE PUBLIC

(Continued from Page 22)

Members of the American Artists Group, while not claiming especial significance, do feel, and with the solid logic of proof, that they are reflective of the best contemporary American art. The subjects are mainly American. Locales and spirit are American with some exceptions. One of those is Agnes Tait's lithograph of the Siamese cat, "The Aristocrat," whose baffling eyes I discover fixing me with a fine disdain as I venture to suggest any virtue in the democratic theory.

And what a contrast to the elusive thoughts of the Siamese cat is the "queer fish" whose bulgy appraisal of the human specimen seems to be a composite of total contempt and a sudden sympathetic feeling of relationship. The work is by Mabel Dwight, whose field is the Comedie Humaine, which she depicts with profound erudition. The title of the picture is "Queer Fish"—enigmatic evasion of the question as to whether or not we, out of the water, are, after all, the more queer fish.

"Deep in Hollywood," by Don Freeman, switches the light upon another section of the American scene—a spotlight upon theatrical life, American and otherwise. Here is an off-moment "between scenes"—and here is the spirit of the theatre backstage, captured plainly. You catch the standard gayety, the easy camaraderie, and perhaps a hint of wear upon both the costumes and the faces of the girls. Compare the philosophic detachment of the Siamese cat and the loose jointed "good fellowship" of the movie director and you have two of the countless ways of life and viewpoint which contribute to the ultimate metaphysical balance of the earth in the universe.

Finally, lonely and lonesome, we have the "Little Dolphin," a profound lithograph by Howard Cook. In the troubled wondering eyes of this little boy rests the tragic heritage of his race, accentuating the heritage of all life. They are heavy with unshaped fears, inevitably hopeful as is anything human, and lighted surely with something that shines out of dark eyes no less than from others.

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THE AMATEUR BOTANIST

(Continued from Page 40)

Pittosporums

Another family that has been a blessing to California is the Pittosporums. One of the most common varieties is the tobira with its very dark clean green foliage and its small cream and white colored flowers that smell something like orange blossoms. There are a great many varieties in the family that range from small shrubs to small trees. The more common ones are undulatum, phylliraeoides, eugenoides, nigricans and crassifolium. All of these do well for mass planting, screening and shrubbery grouping in most parts of California that are not given to heavy frost.

Ground covers are always a problem to the landscape architect and garden developer. Lawns are such a difficult and costly luxury when maintenance is concerned, to say nothing of the possibility of their drying out through lack of water, that a great many people are going in for some other kind of ground cover where the area is not to be used for walking. English Ivy, Wild Strawberry, Dwarf Dutch Clover, and even Prostrate Junipers have been employed. But perhaps the loveliest low growing shrub is Hypericum moserianum. The blooms of this plant are sometimes more than two inches across, of a rich pure yellow which stands out against the cool dark green of the foliage. It thrives best in a shady location and is quite hardy from Marin County south.

Perhaps one of the most common families used for ground cover in California is the Mesembrianthemum. Some varieties are indigenous to California but none of them makes a proper ground cover for a private garden. This family should be employed only on embankments and other places with which a home owner never gets too intimate. For one thing it is the favorite habitat of snails and certain spiders, both of which are anathema to the garden lover.

Eucalyptus sideroxylon rosea

Most people are familiar with, and thrilled by, the beauty of the Ficifolia, the scarlet flowering one that can be found in most cities throughout the State. Few, however, are familiar with the sideroxylon rosea. This species, also from Australia, has a drooping foliage almost like the weeping birch and is replete with masses of pink blossoms. The foliage is of a greyish hue and is quite graceful. The bark is deeply grooved and, in older trees, the trunk is not unlike that of an oak. Those who wish color and foliage of a partial weeping habit would do well to study this species.

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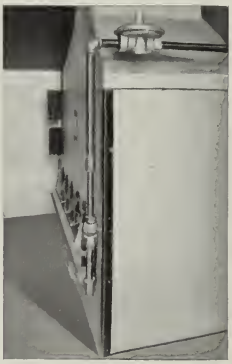
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TOMORROW

"In today already walks tomorrow"

IN THE language of that incomparable lyricist, Waldemar Young, "Tomorrow is only tomorrow, but tonight is the night of nights." We might go on quoting, "Sufficient unto the day——", "Take the cash and let the credit go", "Never borrow trouble", and "Don't cross the bridge until you get there." But no matter how many quotations we might recall there will always be a persistent desire to look into the future, though that future may be but twenty-four hours hence. And so we presume to lift the veil of Isis.

We on the Pacific Coast, pacific in name only, have been in turmoil for many, many years; the turmoil of labor fighting capital, and vice versa. It is not the sort of a fight where you can buy a ringside seat, watch as much of the scrap as retains your interest, and get up and walk out when you are sick of it. It is a fight where you are in the ring between the two combatants taking all the wild swings of each and can be counted out only when you are dead.

There seems to be a great deal of mystery about the whole thing. The press gives us smatterings of meager data, doled out to us in homeopathic doses, so that there is little continuity to it. Unlike the 1931 strike in England where the entire dispute was broadcast throughout the United Kingdom and settled thereby in twelve hours, the radio is strangely silent. But as far as we can learn, other than that the food supply of the entire state is threatened, the unions want to dictate who shall be hired regardless of union affiliations and the employers insist that they should be permitted to choose from the unions the men they think are best fitted for the work they want done.

If this is the issue it looks like a yes or no proposition but in any event why should the entire people be made to suffer privation because a comparatively smaller group of laborers or capitalists can't agree? Well, if they can't agree, Tomorrow may see six million hungry people form a union of their own and kick both capital and labor into the aforesaid broad Pacific.

TOMORROW'S MONEY

EAVESDROPPING is not admirable under any circumstances but there are some conditions when overhearing conversations is unavoidable. Not long ago we were in a group in which were several financial magnates and they were talking about money.

Said one, "I am having stocks and bonds called in almost every day. It has become a problem what to do with the money. Securities that yield desirable dividends are scarce and I am inclined to begin developing income-producing properties."

Said another, "I might have one million dollars but what that will be worth as dollars and cents in a few years from now I do not know. Certainly it looks as if owning income-producing properties where the income can be raised or lowered to offset inflation and deflation looks attractive."

So it may be that the condition of money may also be a factor in increasing the building and real estate boom.

MORE ABOUT THE BRIDGES

WE HAVE had one glowing example of how errors can creep into prognostications which went so far that we have records of small fortunes that were lost by some who placed their money on prophesied election returns. Now the San Francisco Bay District is beating itself into a froth over predictions as to what will be the amount of travel over the Oakland-San Francisco Bridge and which way the pull will be. It was estimated that the travel would run at a rate of about $15,000 per day but so far it has amounted to $1,000 per hour, 24 hours per day. The present question is just how long this rate will continue and whether these are peak loads or not. There are many who believe that the present rate of travel may even increase as people begin to realize the convenience of the bridge. One man left his office in the heart of San Francisco and reached his office in the heart of Oakland in 21 minutes and there is no doubt a great many people will begin using the bridge for daily inter-communication, which may even increase the present rate of travel.

As to just what will be the result in the suburban areas in relation to San Francisco is still in the form of pure prophecy. When the Golden Gate bridge is opened, which is scheduled for early next spring, there may be a tremendous amount of travel to beautiful Marin County. For many years the development of Marin County has been in the hands of those who could afford plenty of time to reach their homes. When the Golden Gate bridge is completed the time will be cut down to not much more than it takes to reach some of the better out-lying subdivisions in San Francisco. Already activities have sprung up in many parts of Marin County and even Sonoma County is beginning to feel the effects of the coming boom. Several large projects have opened up in Contra Costa County and real estate is moving in the Moraga Valley and Walnut Creek District, so Tomorrow may see an unprecedented activity in real estate and building construction in nearly all of the counties surrounding the Bay.

CRIME

YOU can prove that crime is either on the increase or decrease merely by a change in the definition of the word "crime." If murder, kidnaping, theft, and slander are no longer crimes it its quite true that crime in our country is rapidly decreasing.

The number of "Not Guilty" verdicts that have come out of our courts in the past few years would lead us to believe that the dictionary seriously needs revising. Of course now and then something happens which calls for some sort of punishment, severest of which is usually a sojourn at Mattewan or some similar institution. But you need not worry about this because they will not execute your sentence until Tomorrow or at least until your suite has been renovated.

PAGEANT OF THE PACIFIC

INQUIRIES have been buzzing around the Exposition building in San Francisco for the past several months. The chief element of public curiosity seems to be a comparison of the merits of the 1939 Exposition and the 1915 Exposition. It is impossible to compare certain things, even though such comparison may not be odious, but one fact seems to be obvious and that is that for unity in architectural treatment and planning the 1939 Exposition bids fair to be one of the best ever held in the world.

The commission comprising Arthur Brown, Jr., Lewis Hobart, Timothy Pflueger, William Merchant and George Kelham, chairman, has worked indefatigably to pull the entire scheme into the proper relative scale, to unify the feeling throughout the scheme and to retain all of the individuality which the various architects desire to introduce. This is no small task.

In general the plan is a large court and open air theater at the northern end which will serve as the entrance from the Boat Slips. This court was designed by Mr. Pflueger. Connecting this with the central court by Arthur Brown, Jr., is a long one designed by George Kelham which continues beyond Mr. Brown's court through the great plaza. At right angles from Mr. Brown's court are the two courts by Lewis Hobart which lead to the lake and secondary tower, on the east side of the grounds, designed by William Merchant and Bernard Maybeck and landscaped by Butler Sturdevant.

No amount of descriptive writing can do justice to the beautiful plan and its unusual combination of originality, unity and scale and it is predicted that not one of the millions who see it will go away with a grain of disappointment.



Following Chinese tradition the architects, Marston, Van Pelt and Maybury, evolved a fitting home for the treasures of the Orient collected by Grace Nicholson in Pasadena.

JAPANESE PRINTS

(Continued from Page 24)

composing a symphony, and to condemn him for not doing so is so much critical nonsense.

As I said before, the Japanese print was the art of the common people. It was produced by artists who, for the most part, had their origins among the people. The prints were issued in great numbers, they were hawked on the streets for a few cents, they were bought to be used as advertisements and theater programs, to be pasted on paper screens, door posts, fans, even kites, and their principal purpose was that of *striking decoration.*

Approaching the Japanese print from this point of view, one finds that there must be an immediate shift in the western evaluation of the work of certain print makers. The artist to whom all western writers on Japanese prints point with scorn is Kunisada. Mr. Ficke in his book, "Chats on Japanese Prints," writes:

"I do not regard it as profitable to wade, as some writers have done, through this wearying period of degenerate production. . . . This very undistinguished artist [Kunisada] was one of the most prolific producers of the school. All that meaningless complexity of design, coarseness of color, and carelessness of printing which we associate with the final ruin of the art of color-prints finds full expression in him."

There are two principal reasons for this scorn. First (a point which is never mentioned by collectors), prints by Kunisada and his followers are valueless as collectors' items because they exist by the hundred. They were produced in large quantities toward the end of the last century, and the vicissitudes of time have not decimated them as they have the work of earlier artists. It is no feather in a collector's cap to own a Kunisada or a Kunichika. Anybody can buy a genuine one for a dollar or two in almost any "oriental store." A genuine Haronohu, however, is a rare thing and can seldom be bought for less than a hundred dollars.

Second, their designs are intricate and elaborate. Judged on the principles of Chinese and Japanese painting, the keynote of which is simplicity in both line and design, Kunisada's prints are bad. But they are not paintings. They were not intended to serve the purpose of paintings, and consequently they should not be judged upon the same principles. The art of the Japanese print is a poster art and should be so judged. The artist's name and the comparative rarity of his work should have nothing whatever to do with the artistic evaluation of an individual print.

If, then, one judges Japanese prints on these principles, and it seems to me critical honesty demands that one must, the work of the despised Kunisada and his school must be revalued. Prolific as they were, their work is naturally not of equal excellence; but to deny the quality of striking decoration in their work, and to dismiss it as cavalierly as does Mr. Ficke, is not only unfair but stupid. Such *ex cathedra* judgments argue the collector rather than the honest critic. I have shown prints by Kunisada to too many people who know nothing about Japanese print collecting but know what they like, not to be aware that his work has a strong appeal. It is only a question of time before this real appreciation exerts itself, as it did in the case of Brahms and Wagner, and the collector's position will become not only untenable but ridiculous.

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